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SUMMER 2021

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and Projects

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THROUGH A
Garden

JOYFUL
SUMMER
QUILTS

A STAR *in*
BLOOM

How Great
Thou Art
by Deanna
Hodson





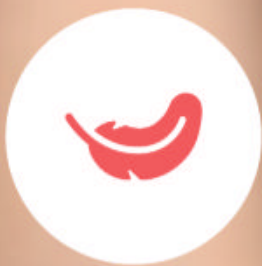
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Thank you Mom for
teaching us how to quilt!



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WARM HOMESPUN Greetings



Greetings, wonderful stitchers!

Thanks to our resolute stick-to-it-iveness (routines, projects, helping others, etc.), we made it through a long cold winter. Hopefully you've taken some time out to relax and rejuvenate. Meanwhile, Mother Nature has been busy nurturing seeds, bulbs, and microorganisms in the earth, making way for a colorful extravaganza of floral eye candy.

In this issue you'll find examples of sticking with it. In *Charitable Cause* you'll read about a relentless pursuit to end Alzheimer's disease. We Visited With Jill Shaulis of Yellow Creek Quilt Designs and learned how she stuck to her goals and weathered the business challenges brought about by COVID-19. *Designer Notes* reveals how gifted artisans stayed true to their lifelong creative callings. Topping it off, Jeni shares how she sticks appliqué pieces to the background of her work in *Ask Jeni*.

Our projects provide a bevy of table mats, wall hangings, pin keeps, and quilts of all sizes—all summery. Chances are you'll find something to brighten your days.

You always brighten our days. We love seeing your work and sharing in *TaDa!* Keep it coming. And keep shining your light in your corner of this big, beautiful world.

Until next time,

Judy, Jeni, and Gretchen (AKA J, J, and G)

*"This new day is too dear,
with its hopes and invitations,
to waste a moment on the
yesterdays."*

—Ralph Waldo Emerson (1803–1882),
American essayist, lecturer, and poet

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BERYL STRIEWSKI (2)



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Our summer issue was shot at the Warbler House, a charming former farm now used as a vacation rental (northernmigrationmi.com). The home sits on two acres in the Leelanau Peninsula of northern Michigan, a family-friendly vacationland perfect for quiet rest, good food, and birding ... or for more active pursuits such as kayaking, dune climbing on Lake Michigan, and cycling.

Our host, Marissa Wege, tells us that the stone house is approximately 100 years old. It was originally built to be used by the people who worked the farm, while the owner lived in a different home above the farmland.

The house is filled with an eclectic mix of antiques, mid-century touches, and homey textures and soft goods.

One of our favorite features of the property were the three rustic outbuildings that you see featured on the cover (and

page 68), and on pages 20, 54, and 76. But of course the stone walls were pretty compelling as well!

Thank you for your hospitality, Marissa!

CLOSE FRIENDS

Two weeks ago I made a rare trip out and went to the bookstore where I purchased your Winter Issue. Your cover project, *Friends*, really appealed to me—maybe it was seeing a group of friends who didn't have to wear masks or socially distance! Because I love rug hooking, wool appliqué, and counted cross stitch, I have a good stash of wool and DMC floss, so I easily gathered the needed supplies. I only have round trays so I had to improvise a bit with the layout. I decided to call my version *Circle of Friends*.

I'm also going to make an orange pomander using your instructions. I've always loved your magazine but even more so now with staying at home. Looking through the projects in this and past issues brings a bright spot to these strange times. Best wishes to everyone at *Primitive Quilts and Projects* for a Merry Christmas and a Healthy, Happy New Year.

—Judy Roeder



WE LOVE TO HEAR FROM OUR READERS

Please send us photos of your projects made from this magazine or your thoughts on our magazine and primitive fiber arts. We can't guarantee that we will publish all submissions, but we will do our best to capture your voices. Your notes may be edited for style, space, and clarity. Send them to judy@primitivequiltsandprojects.com.



A SNOW DAY

I think my *Friends* from your Winter 2020 issue had a bit more snowfall on them. This was a fun project to keep me busy during these trying times. I hope by the time the next issue comes out things for all of us will be better.

—Terry Paradiso

THREE GORGEOUS PROJECTS

This is *Put a Lid on It* from your Summer 2020 issue. I haven't decided what I'm going to do with it, as it's not quite finished. And from your Winter 2020 issue, *Yule Dream*. I can't wait until the next issue comes, although I have pieces ready to make the *Cherry Land* from the Summer 2020 issue. It's the best magazine for projects that I can't wait to make. Thank you so much for all the hard work you put into this great magazine.

—Diana L'Hote



PERFECT DREAM

When I saw *Yule Dream* in your Winter 2020 issue, I immediately knew it was the perfect companion for my poinsettia pot! I did it all in one afternoon with Christmas music in the background, a true Christmas dream!

—Camilla Maffioletti

A PRETTY POUCH

I had so much fun making my *Project Pouch* by Kathy Schmitz. Great directions and fun!

—Alice Asleson



BEAUTIFUL BASKET

I made *Freshly Picked*, by Jo Timko, for my sister's birthday. I got the pattern out of your Summer 2016 magazine. I save every magazine so I can find something to make for gifts. I added the words, "Sisters are different flowers from the same garden." We both love that saying. Thanks for the fun patterns.

—Brenda Frese



WHAT A MAT!

I just finished my pumpkin mat (from Fall 2020) and found a cute ceramic gourd to accompany it. I used my stash of felt and floss but sprung for plain red flannel as all I had was a plaid piece that is calling out to be made into a Tomten for Christmas. Thanks for the appliqué inspirations.

—Dorothy Verheyen



MAKERS, KEEPERS

I'm an ardent fan of your magazine, and always find something to do in every issue! From your latest, Winter 2020, I needed a gift so I tweaked this beautiful pattern (*Christmas Bells*). But now I have to keep it for myself. I absolutely love your magazine!

—Shirley Mueller

HOPING FOR PEACE

I have been receiving your magazine for a few years, and am so blessed every quarter by the ideas. I have made several of your projects, some I modified, but all I am very happy with. Thanks for your hard work. I made *The Peace Basket* from your Winter 2018 issue to bring comfort to a friend whose son passed away. Thanks again for your fine magazine and inspiration.

—Kay Rolfs Massaglia



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Ask Jeni



WOOL APPLIQUÉ

Dear Jeni,

I am new to wool appliqué, and wondering about what to use to affix the wool pieces to my background before stitching, and what type of needle and thread you use for your wool appliqué.

Thank you,

Janet

Dear Janet,

Thank you for the questions! There are several ways to do this! When I first started doing wool appliqué back in 1998, I only used little appliqué pins to hold my wool shapes to the background. Then I found a temporary fabric glue product that I used.

To use a glue product, just use little dots on the back of the wool, and not near the edges, because you do not want hard glue spots to try and put your needle through. The products I have used for this are Unique Stitch, Roxanne's Glue-Baste-It, as well as fabric glue sticks from Dritz and Moda. They all work fine!

Now I mostly use a fusible web material called Soft Fuse. It is my favorite fusible product of

all time. I never have a sticky substance on my needle while I stitch. After you press the web to the back of the wool shape, you remove the paper backing and fuse it to your background fabric with steam. It holds wonderfully and you cannot tell it's there, so no papery, stiff feel like the fusible webs of yesteryear! You just need to remember to reverse the template if it is a directional shape.

As for thread, I use just about any thread on hand. If I want the stitching to really stand out, I will use either a contrasting color or a thicker thread such as pearl cotton. If I want it to blend in a little more, I use a matching thread in a wool or floss. Sometimes I just use a medium brown cotton thread on all the wool colors in my project. It just blends in and I don't have to keep changing my thread.

For needles, I normally use a chenille needle in a size 18 or 22. But if my wool frays easily I will use an even skinnier embroidery needle with a large enough eye for the thread I am using.

I hope this helps you in your new adventure; it sure is fun!

Thank you, and happy stitching,

Jeni

JENI GASTON is one of the three founding sisters of Primitive Quilts and Projects. Throughout her life, Jeni has practiced fiber arts, and she built a career as a designer and quilt shop proprietor. With her sister Gretchen, she launched the online Rug Hooking Store and the Woolen Willow quilt shop. Since closing the shop, she launched woolenwillowdesigns.com, her online pattern shop. She has created hundreds of original projects and published a book with Martingale Publishing. Jeni enjoys dyeing wool; designing quilts, hooked rugs and other wool projects; and spending time with her family.

QUESTIONS?

Whether you are a new quilter or seasoned sewer, we all encounter challenges during the creative process. Send your questions to jeni@primitivequiltsandprojects.com, and longtime quilter and rug hooker Jeni Gaston might address them in a future issue. Letters may be edited for style, space, and clarity.



Owl Runner



Goldfinch Table Mat



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FEATURED READS FOR SUMMER

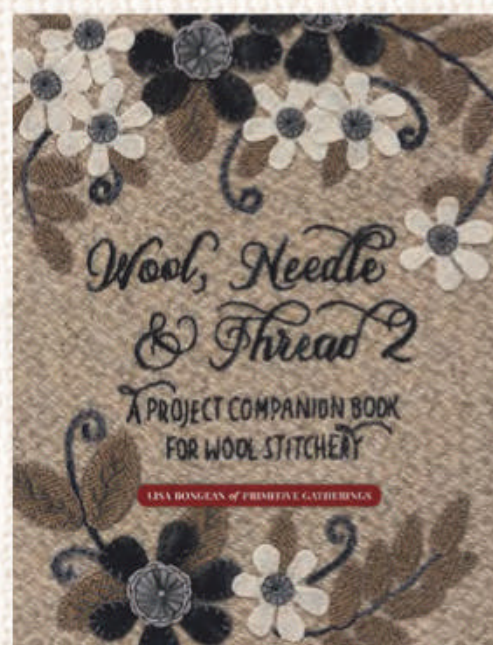
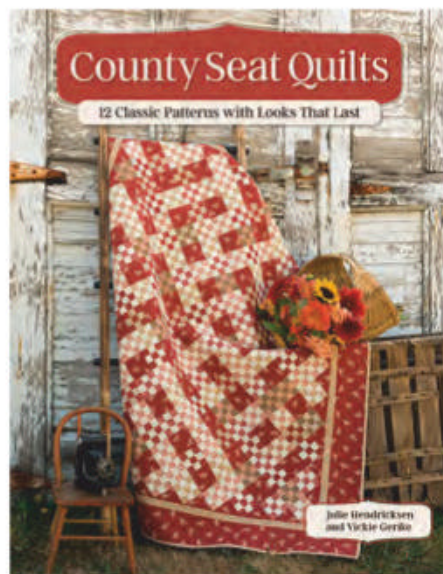
COUNTY SEAT QUILTS

12 Classic Patterns with
Looks that Last

(Available May 3rd)

by Julie Hendricksen, Vickie Gerike
shopmartingale.com; \$26.99

Featuring a dozen warm and cozy designs, *County Seat Quilts* is the culmination of a year-long quilt club at coauthor Julie Hendricksen's Wisconsin quilt shop, J.J. Stitches. Now you, too, can be part of the club, with a year's worth of achievable lap-quilt patterns. So start stitching, then get decorating—the quilts work equally well on a table, draped on your favorite chair or sofa, or as decorative wall art. Give traditional blocks such as Nine Patches and Ohio Stars a new twist by changing your color placement of lights and darks, adding an easy pieced border, or omitting a border completely. All of the patterns are easy to stitch; many are made with strips and squares. The most difficult thing about them may be deciding which one to make first!



WOOL, NEEDLE & THREAD 2

A Project Companion Book
for Wool Stitchery

(Available May 3)

by Lisa Bongean
shopmartingale.com; \$24.99

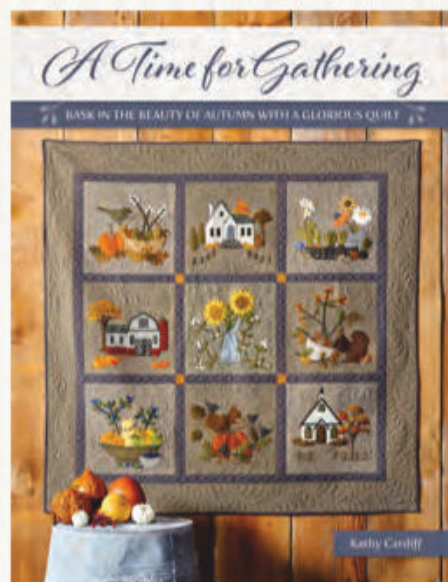
For quilters yearning to work with wool and wanting to learn from the master, Lisa Bongean of Primitive Gatherings is here to help. In her first book, *Wool, Needle & Thread*, Lisa shares all her tried-and-true techniques—from start to fabulous finish—with dozens of step-by-step photos and a handful of projects. Now, in *Wool, Needle & Thread 2*, you can put all those stitchery skills into action with 15 patterns brimming with possibilities from table mats and pincushions to pillows and wall hangings. It's a maker's delight.

A TIME FOR GATHERING

Bask in the Beauty of Autumn
with a Glorious Quilt

by Kathy Cardiff
shopmartingale.com; \$21.99

A sunflower here, a pumpkin there—as you add each appliqué, you'll find that everything about this stunning autumn quilt is a feast for the senses: the rich color palette, the warm textures, and the lovely motifs. Bask in the beauty of fall with a wool-appliqué quilt full of autumn treasures by well-known artist and author Kathy Cardiff. If you're new to wool appliqué, come join the fun! Full-size patterns make appliqué prep easy, and simple embroidery gives even more depth to the design, bringing you many relaxing moments as you stitch a warm welcome to fall.



DEAR READER

Do you know of a book that might be of interest to our readers? Contact Primitive Quilts and Projects' Judy Williamson at judy@primitivequiltsandprojects.com. Due to space constraints, we cannot guarantee we will feature every recommendation we receive.

PAT SLOAN'S HOLIDAY CELEBRATIONS

17 Quilts and
More for 6 Season
Occasions

(Available May 3)
by Pat Sloan
shopmartingale.com;
\$25.99

Come join the fun as Pat Sloan takes you on a joyful journey through a year's worth of celebrations. You'll find easy patchwork and fusible-appliqué; projects for Valentine's Day, Easter, the Fourth of July, Halloween, Thanksgiving, and Christmas. Stitch welcoming lap quilts and table toppers, plump and pretty pillows, trick-or-treat totes, cozy Christmas stockings, and more. Keep your home decor looking fresh and cheery as the seasons change, and always have the perfect pattern on hand for a housewarming or holiday gift. With inspiring photos, easy-to-follow instructions, and 17 terrific designs at your fingertips, you're on your way to a great year!



JINGLE QUILT

Create Holiday Cheer
with the Jingle Quilt!

By Erin Russek
ctpub.com; \$19.95

Make a joyful Christmas quilt designed by Erin Russek using the holiday colors you love. Features a large center medallion block ringed by 16 pieced and appliqué blocks set on-point. Pattern pack comes

with full instructions, and the finished project makes for the perfect holiday throw or wall hanging!



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DESIGNED BY DEBBIE WICK

Quilted by Debi Durkee

Finished quilt size: 18" x 60"

Ring around the Posies

PROJECT LEVEL
OF DIFFICULTY

BEGINNER

Debbie hopes you enjoy making this summertime table runner of vintage posies. She thinks it will bring some simple charm to your table. We agree, Debbie!

MATERIAL REQUIREMENTS

- ❑ ¼ yard each of six cream/blue prints for background
- ❑ ¼ yard of cream/blue print for outer part of flange binding
- ❑ ½ yard of medium blue stripe for rings and inner part of flange binding
- ❑ Fat quarter of dark blue print for flowers and berries
- ❑ Fat quarter each of two medium blue prints for flower centers and leaves
- ❑ 1¼ yard fabric of choice for backing
- ❑ Threads to match appliqué
- ❑ Clover ⅜" bias tape maker
- ❑ Freezer paper

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

From a variety of six cream/blue prints, cut:

- 30 – 6½" squares for background

From cream/blue print, cut:

- 4 – 1⅜" x WOF strips for outer part of flange binding

From medium blue stripe print, cut:

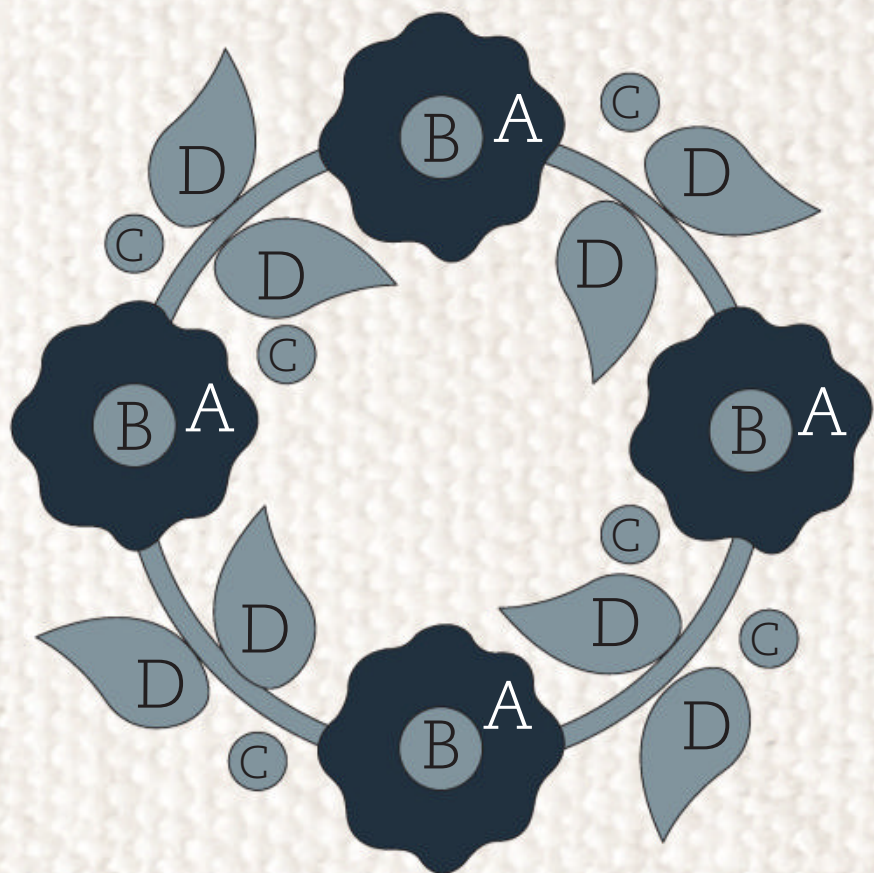
- 2 – ¾" x 25" bias strips for wreath rings
- 4 – 2" x WOF strips for inner part of flange binding

From dark blue print, cut:

- 8 of Template A for flowers
- 12 of Template C for berries (Debbie chose to cut these from the variety of blue prints to add interest)

From assorted medium blue prints, cut:

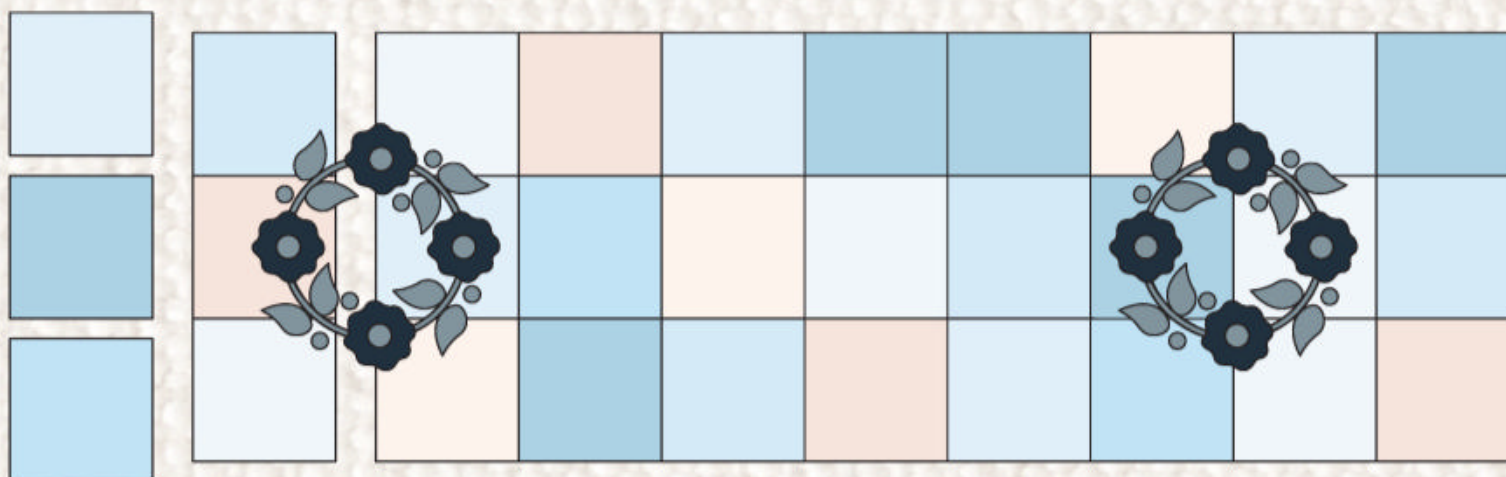
- 8 each of Template D and D reversed for inner and outer ring leaves
- 8 of Template B for flower centers



TIP: Debbie prefers to use Roxanne's Basting Glue to baste the rings to background.

SEWING INSTRUCTIONS

1. Sew three 6½" assorted cream/blue print squares to create a row.
2. Repeat to create a total of 10 rows.
3. Sew the 10 rows together to make a rectangle measuring 18½" x 60½".
4. Using a Clover ⅜" bias tape maker, place the ¾" x 25" bias strip into the bias tape maker and steam press. Repeat with the remaining strip.
5. Referring to the project photo and Layout Guide found in the Template Insert for placement, position the prepared bias strips on the background. Baste, then appliqué them into place. Debbie used a 7" Styrofoam plate to aide in placement of the rings.
6. Arrange the flowers, leaves, and berries then affix in place.
7. Appliqué them to the background using your favorite method.
8. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind. Debbie added a special touch to her table runner with a flange binding.
9. To make the flange binding, sew the four 2" x WOF medium blue stripe strips together to make a 165" strip.
10. Repeat Step 9 with the four 1⅜" x WOF cream/blue print strips.
11. Sew the strip from Step 9 to the strip from Step 10 to make a 3⅝" wide continuous length strip measuring 3⅝" x 165".
12. Fold the strip from Step 11 with wrong sides together and press.
13. With the flange facing down and raw edges together, sew this combined binding to the back of the quilt top using a ¼" seam allowance.
14. Fold to the front of the quilt top and pin in place, mitering the corners as you pin.
15. With your sewing machine, stitch in the ditch between the two prints with thread color that matches your flange to complete the flanged binding.



QUILT ASSEMBLY DIAGRAM



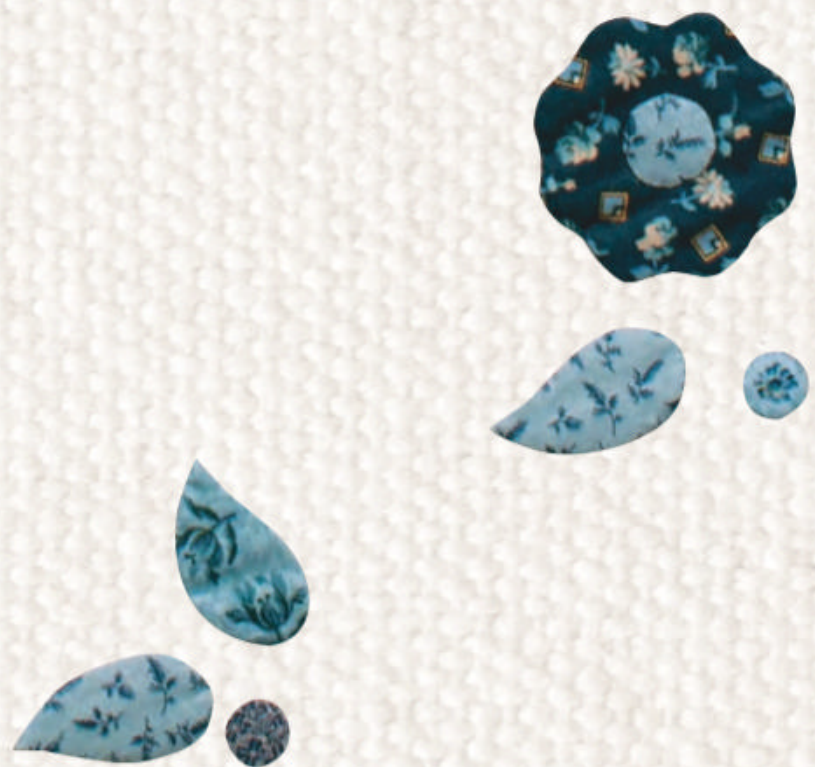
*A sweet summer table
topper ready to host
a fresh-picked garden
bouquet!*

-J, J, and J



DEBBIE WICK lives in Elmira, New York, and has enjoyed embroidery since an early age. She began quilting in 2006, teaching herself needle-turn appliqué on a large floral garden quilt. A year later, she started teaching quilt classes and now teaches needle-turn appliqué, piecing, and embroidery at quilt shops and embroidery/quilting guilds. She also presents a trunk show called “Quilts and Needlework with Debbie.” Debbie enjoys entering her quilts each spring in the Sauder Village Quilt Show in Archbold, Ohio, near the town where she grew up. She has also exhibited at the Houston and Chicago International Festivals.

For more information on Debbie’s designs, contact her at dwickquilter@gmail.com or visit her blog at quiltsandneedleworkwithdebbie.blogspot.com. She is also on Instagram and Pinterest.





Katie loves making seasonal wool mats to decorate her house. This little mat is perfect for summer and looks great with a candle in its center. Sweet and simple, Katie—love it!

DESIGNED BY KATIE SOLBERG

Finished Size: 14"

Celtic Spring

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

MATERIAL REQUIREMENTS

- ❑ 14" square black textured wool for background
- ❑ 7" x 8" cream textured wool for flowers
- ❑ 7" x 8" dark green wool for leaves/stem base
- ❑ 3" x 4" light green wool for leaves
- ❑ 3" x 4" red wool for flower centers
- ❑ 5" x 5" red plaid wool for center
- ❑ 3" x 3" taupe wool for stems
- ❑ Fat quarter fabric of choice for backing
- ❑ Valdani perle cotton size 12 in: P2 (olive green), P1 (old brick), O501 (ebony almond), and P4 (aged white light)
- ❑ Soft Fuse



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

1. Prepare the mat background by tracing the scalloped mat Template G onto fusible web. Rotate the quarter template to create the full mat background.
2. Cut out the fusible $\frac{1}{4}$ " outside the drawn line, iron onto the black textured background wool, then cut out on the drawn line. **Do not remove the paper yet.**

From cream textured wool, cut:

- 8 of Template A for flowers

From dark green wool, cut:

- 8 of Template B for leaves with stem base

From light green wool, cut:

- 8 of Template C for leaves

From red wool, cut:

- 8 of Template D for flower centers

From red plaid wool, cut:

- 1 of Template E for center

From taupe wool, cut:

- 8 of Template F for stems

SEWING INSTRUCTIONS

1. After removing the Soft Fuse paper backing from the motifs, use the project photo as a guide to position the flowers with flower centers, leaves, and stems on the black textured background. Then add the red plaid center. Iron them to the background.
2. Remove the paper from the back of the scalloped background and stitch the motifs in place using a buttonhole stitch.
3. Add embellishments as desired. Katie chose to chain-stitch up the center of the small leaves and added a buttonhole wheel with a French knot in the center of the red teardrop shapes. For the stems she chose a crisscross couching stitch, tacking at the center of the crisscross.
4. When appliqué is complete, position the appliquéd piece faceup over the facedown backing. Iron to fuse them together.
5. Trim away the excess backing fabric using the edge of the wool mat as a guide. Buttonhole stitch around the mat's perimeter to finish the project.

Pieceful Gathering Quilt Shop
106 Northwest Hwy,
Fox River Grove, Illinois, 60021
847-516-7911
katie@piecefulgathering.com
www.piecefulgathering.com

\$24.99 (plus postage) kit includes all wool for appliqué and backing fabric.
\$21.99 (plus postage) thread kit includes four balls of Valdani perle cotton size 12.





KATIE SOLBERG learned to quilt in 2006 when her mom decided to open a small quilt shop in Fox River Grove, Illinois. She quickly grew to love scrappy quilts with primitive designs and anything with wool appliqué. Katie is now owner of Pieceful Gathering Quilt Shop, which has been featured in Quilt Sampler magazine. Katie loves to design patterns for the shop and she teaches classes at the shop and at local guilds. Katie lives in Crystal Lake, Illinois, with her husband and three small children.



DESIGNED BY LISA WATSON
Finished quilt size: 70" square

Homespun Sugar

PROJECT LEVEL
OF DIFFICULTY



INTERMEDIATE

Lisa says that this quilt was inspired by the sweetness of the coordinated homespun and the joy of finding luscious wools to go along with them for the appliques. Just beautiful, Lisa!

MATERIAL REQUIREMENTS

- ❑ ⅞ yard each of four coordinated homespun plaids for blocks (RW0095, RW0097, RW0098, RW0101)
- ❑ ⅔ yards homespun pink plaid for paper-pieced border (Lisa chose to repeat with RW0097)
- ❑ ⅞ yard homespun stripe for inner triangles of outer border (RW0100)
- ❑ ⅝ yard homespun stripe for binding (Lisa chose to repeat with RW0100)
- ❑ 1¼ yard homespun plaid for outer border triangles and corners (RW0103)
- ❑ ¼ yard small homespun check for center circle (RW5139)
- ❑ 1 yard green small homespun check for flower stems (RW205)
- ❑ ½ yard brown solid for blocks and paper-pieced border
- ❑ 1¼ yards white solid for blocks and paper-pieced border
- ❑ 4¾ yards backing
- ❑ 10" square light pink wool for tulips

TIP: The featured fabrics are Textile Creations' homespun. The numbers in parentheses refer to the fabric manufacturer's numbers.

- ❑ 10" square pink plaid wool for hearts
- ❑ 18" x 24" warm rosy pink wool for flowers
- ❑ 10" square bright/lime green wool for leaves
- ❑ 10" square dusty green plaid wool for leaves
- ❑ 3" square red plaid wool for flower center
- ❑ 5" square dusty pink wool for daisy center flower
- ❑ 10" square purple chevron wool for center zigzag circle
- ❑ 16" square burgundy solid wool for outer scallop circle of center design
- ❑ Freezer paper
- ❑ Paper piecing foundation paper
- ❑ Fabric glue (optional)
- ❑ Add-A-Quarter ruler

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

Note: When cutting the fabrics it will be helpful to note their fabric numbers as they will be referred to this way in the sewing instructions. Using freezer paper, make a full-size zigzag pattern using four of Template A to make the complete circle. Do the same with two each of Templates B and C to make a full-size scalloped circle.

From each of the four coordinated homespun plaids, cut:

- 4 – 7½" x WOF strips, then sub-cut them into: 16 – 7½" squares for a total of 64 – 7½" squares

From brown solid, cut:

- 1 – 1⅝" x WOF strip, then sub-cut into: 16 – 1⅝" squares for block centers
- 3 – 4" x WOF strips, then sub-cut them into: 30 – 4" squares, then cut each once diagonally from corner to corner for 60 paper-pieced border triangles

From white solid, cut:

- 11 – 1⅝" x WOF strips, then sub-cut them into: 6 – 1⅝" x 6¾" strips for a total of 64 strips (there will be two extra)
- 5 – 3½" x WOF strips, then sub-cut them into: 48 – 3½" squares for paper-pieced border units

From homespun pink plaid (RW0097), cut:

- 5 – 4" x WOF strips, then sub-cut them into: 42 – 4" squares, then cut each once diagonally from corner to corner for 84 paper-pieced border triangles

From homespun stripe, cut:

- 3 – 7½" x WOF strips, then sub-cut them into: 12 of Template G, rotating the template up and down on the strip, for inner triangles of outer border units
- 8 – 2¼" x WOF strips for binding

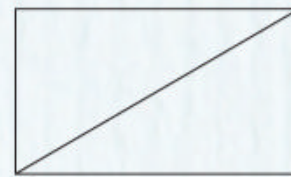
Note: Because this is a stripe fabric, take care when cutting to ensure the stripes are all going the same direction. You may need to cut from the LOF rather than WOF for the stripes to meet your preference.

From homespun plaid (RW0103), cut:

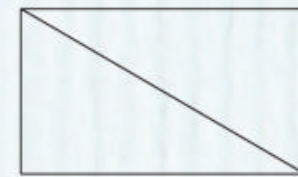
- 1 – 8½" x WOF strip, then sub-cut into: 4 – 8½" squares for outer border corners
- 3 – 8⅞" x WOF strips then sub-cut them into: 4 – 8⅞" x 10" rectangles for a total of 12 rectangles

Cut six in half diagonally from the bottom left corner to the top right corner as in Diagram A.

Cut the remaining six in half diagonally from the top left to the bottom right as in Diagram B.



A



B

From green small homespun check, cut:

- 70" total of 1" wide bias strips for main stems
- 70" total of 1½" wide bias strips for offshoot stems

From small homespun check (RW5139), cut:

- 1 of Template D for center design

From light pink wool, cut:

- 4 of Template L for tulips

From pink plaid wool, cut:

- 4 of Template M for hearts

From warm rosy pink wool, cut:

- 8 of Template N for flower petals
- 16 each of Templates F and O for flower petals

From bright/lime green wool, cut:

- 4 of Template H for leaves

From dusty green plaid wool, cut:

- 4 of Template H for leaves

From red plaid wool, cut:

- 1 of Template I for center flower design center

From dusty pink wool, cut:

- 1 of Template E for daisy center flower

From purple chevron wool, cut:

- 1 of Template A combined for center zigzag circle

From burgundy solid wool, cut:

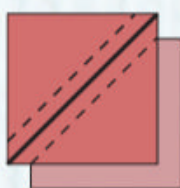
- 1 of Templates B and C combined for outer scallop circle of center design



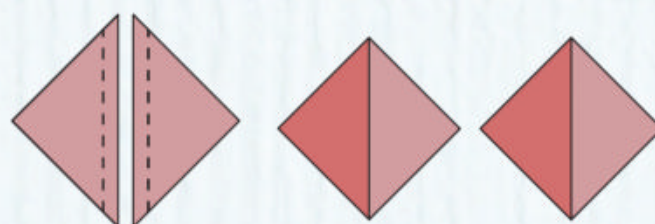
This soft pink patchwork, with the pretty, folksy appliqué flowers, would be a favorite in any home!
—J, J, and J

SEWING INSTRUCTIONS

1. On the wrong side of a 7½" RW0095 homespun square, draw a line diagonally from corner to corner.
2. With right sides together, layer a marked RW0095 homespun square on top of a 7½" RW0097 homespun square, then sew ¼" from both sides of the drawn line.



3. Cut on the drawn line of the unit from Step 2 to create two HST units, then trim each to measure 6¾" square.



4. Repeat Steps 1–3 to make a total of 32 RW0095/RW0097 homespun HST units.
5. Repeat Steps 1–3 to make a total of 32 RW0098/RW0101 homespun HST units.
6. Sew together two 1⅝" x 6¾" white strips with a 1⅝" brown square between.
7. Repeat Step 6 to make a total of 16 center block strips.

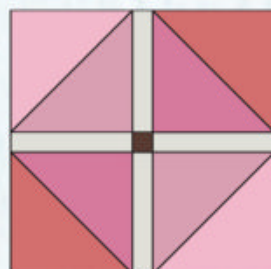


8. Sew together an HST unit from each of Steps 4 and 5 as indicated in the diagram, with a $1\frac{1}{8}$ " x $6\frac{3}{4}$ " white strip between.

9. Repeat Step 8 to make a total of 32 block units.



10. Sew two units from Step 9 with a unit from Step 7 between to complete a block.



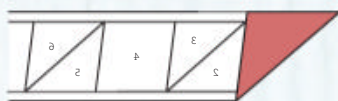
11. Repeat Step 10 to make a total of 16 blocks measuring $14\frac{1}{8}$ " square.

12. Referring to the Quilt Assembly Diagram, lay out the 16 blocks from Step 11 into four rows of four blocks. Sew them together into rows and then sew the four rows together to complete the quilt center.

PAPER-PIECED BORDER UNITS

1. To begin, make 12 copies of Templates J and K.

2. Using a Template J paper-piecing foundation, position a pink plaid RW0097 triangle on the back side of section #1. Take care to position it so it covers the entire section #1 area. Pin or lightly glue in place to prevent shifting.



TIP: Lisa recommends you shorten the stitch length of your sewing machine. This will make paper removal easier. She also suggests you crease/fold the paper piecing template along each of the short lines to provide a guideline for square or triangle placement.

TIP: A paper piecing tutorial can be found at primitivequiltsandprojects.com/blog/jenis-paper-piecing-tutorial/

3. Fold the paper template to the front along the creased line between sections #1 and #2, then using an Add-A-Quarter ruler, trim the excess fabric of piece #1 so there is only a $\frac{1}{4}$ " seam allowance extending beyond the creased line.

4. Flip to the back and place a solid brown triangle face down, lining up the short edge with the pink plaid edge just cut. Take care when positioning so when it is sewn in place and flipped over it will cover the section #2 area. Pin in place.



5. Flip to the front and sew along the line between sections #1 and #2.

6. From the back side, press open the brown triangle like you see in the right diagram under Step 4.

7. Repeat Step 3 using the Add-A-Quarter ruler to trim leaving a $\frac{1}{4}$ " seam allowance along the crease between sections #2 and #3.

8. Repeat Steps 2–7 to add, sew, and trim the remaining triangles and white squares to make a Template J unit.

9. Repeat Steps 2–7 to make a total of 12 Template J units.

10. Trim around the perimeter of each unit from Step 9 to the outer line of the template. Do not remove the paper at this time.

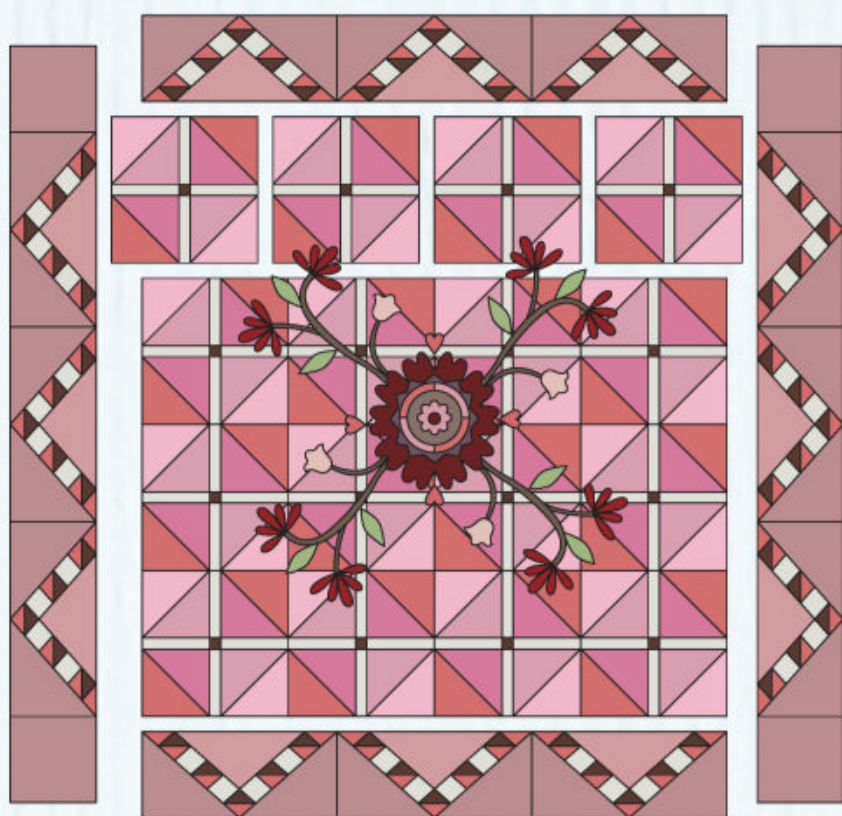
11. Sew a Template G pink stripe triangle to the short side of a unit from Step 9. Repeat with the remaining 11 units from Step 9.





*Lisa will have kits available.
See her website
for further details.*

*BrownBearQuiltCompany.com
info@quiltncraftlink.com
877-221-1371*



QUILT ASSEMBLY DIAGRAM



12. Repeat Steps 1–7 to copy and make a total of 12 Template K units. Repeat Step 10 to trim these units.

13. Sew the Template K units from Step 12 to the units from Step 11 at the join points noted on the templates. Take care to ensure corners, seams, and points match appropriately.

14. Sew an 8 $\frac{7}{8}$ " x 10" homespun plaid (RW0103) triangle to the top left and top right corners of the units from Step 13 to make a total of 12 outer border units.



15. Sew three units from Step 14 together to make an outer border. Repeat to make a total of four outer borders.



16. Referring to the Quilt Assembly Diagram, sew two of the border strips from Step 15 to the top and bottom of the quilt center.

17. Sew an 8 $\frac{1}{2}$ " homespun plaid (RW0103) square to each end of the two remaining border units from Step 15, then sew them to the sides of the quilt.



EMBELLISH WITH APPLIQUÉ

1. Make bias stems with the 70" of 1" and the 70" of 1 $\frac{1}{2}$ " strips. To use Lisa's method for the four wide stems, fold under and press down $\frac{1}{4}$ " on both sides of the 1" strips to make $\frac{1}{2}$ " wide strips. Then cut into four 16" stems.

2. With the 1 $\frac{1}{2}$ " strips, repeat Step 1, then fold in half once again to make $\frac{3}{8}$ " wide stems. Cut these into eight 8" strips for the offshoot stems.

3. Referring to the project photo and Quilt Assembly Diagram, lay the pieced, pressed quilt top on a flat surface, then arrange the center design, stems, hearts, tulips, leaves, and flowers and affix with pins or fabric glue.

4. Stitch them in place using your favorite method.

5. When the appliqué is complete, sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.



LISA WATSON is an avid quilter. She learned her sewing skills from her mom at a young age, but it was her grandma who inspired her to begin quilting. She has been fortunate to use her home economics degree in most of her career, first working as the fabric buyer's assistant at a large retailer in the '90s, and then working for fabric companies in various capacities ever since. She has designed quilts and written how-to instructions for Textile Creations since 2004, and she has also written instructions and recorded instructional videos for Sykel Enterprises' quilts in recent years. Lisa lives in Arkansas with her husband of 30 years. With no children or pets, she loves to spoil her nieces and nephews.



Star in Bloom

DESIGNED BY CHRISTINE SCHULTZ

Finished quilt size: 16½" square

PROJECT LEVEL
OF DIFFICULTY



INTERMEDIATE



This wall hanging is a simple Mariner's Compass block, paper foundation pieced and then embellished with appliquéd leaves and circle flowers with yoyo centers. Christine suggests it is a perfect project for using up little cotton scraps or wool pennies left over from other projects. Thanks, Christine, for this great stash buster!

MATERIAL REQUIREMENTS

- ☐ ½ yard beige print for background
- ☐ ⅓ yard blue/bronze print for star points and binding
- ☐ Fat eighth navy print for small star points
- ☐ ¼ yard yellow/beige print for border
- ☐ Fat eighth each of two green prints for leaves
- ☐ Fat eighth of yellow print for yoyos
- ☐ 3" square bronze print for center circle
- ☐ 2½" squares of a variety of prints for circle flowers (burgundy, purple, light and medium blue, medium and dark rose, pink, yellow, and gold)
- ☐ ½ yard fabric of choice for backing and sleeve
- ☐ Yellow polyester thread
- ☐ Embroidery floss in green
- ☐ Threads in colors to match appliqué
- ☐ Appliqué basting glue
- ☐ Foundation paper
- ☐ Freezer paper
- ☐ Best Press (recommended for Christine's appliqué method)
- ☐ Q-tip swab (recommended for Christine's appliqué method)



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

From beige print, cut:

- 8 – 4" squares for background curve between star points
- 1 – 12½" square for background

From blue/bronze print, cut:

- 1 – 2" x WOF strip, then sub-cut into:
8 – 2" x 4" rectangles for star points
- 3 – 2¼" x WOF strips for binding (Christine made single-fold binding with 1¾" strips)

From navy print, cut:

- 8 – 1½" squares for small star points

From yellow/beige print, cut:

- 2 – 2¾" x WOF strips, then sub-cut them into:
2 – 2¾" x 12½" strips for top and bottom borders
2 – 2¾" x 17" strips for side borders

From the two green prints, cut:

- 16 of Template A from one for inner leaves
- 8 of Template A from the second for outer leaves

From yellow print, cut:

- 9 of Template B for yoyos

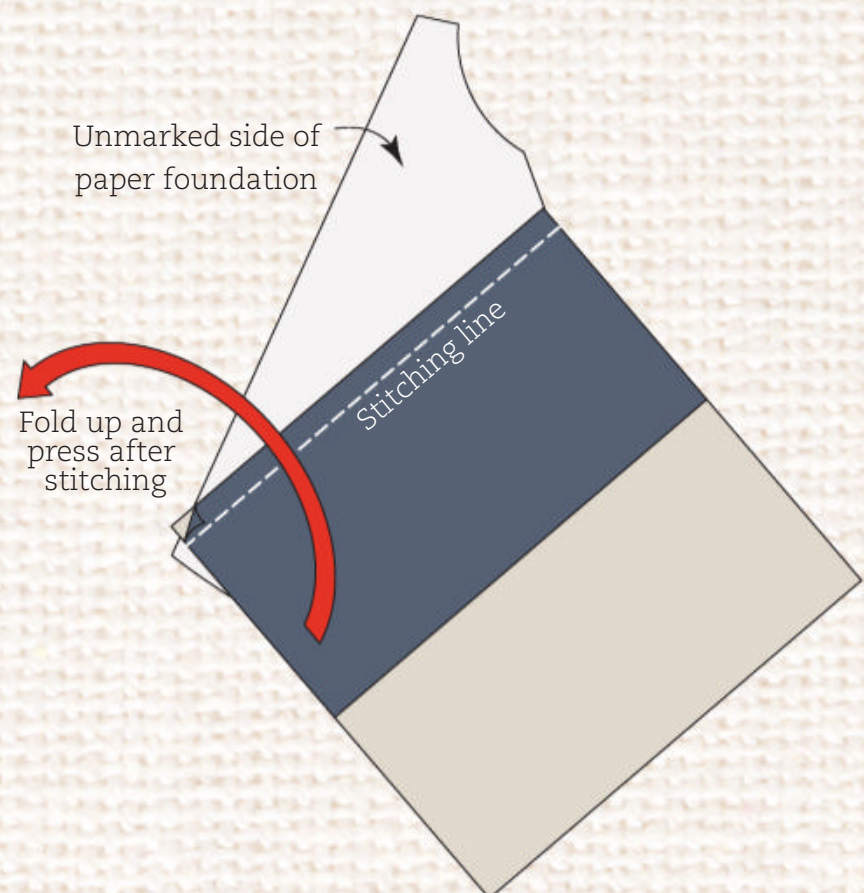
TIP: Christine uses a size 90 needle in her machine and adjusts the stitch length to 15–20 stitches per inch to make removing the foundation paper an easy task.

SEWING INSTRUCTIONS

1. Make eight copies of the master foundation pattern using the foundation paper.

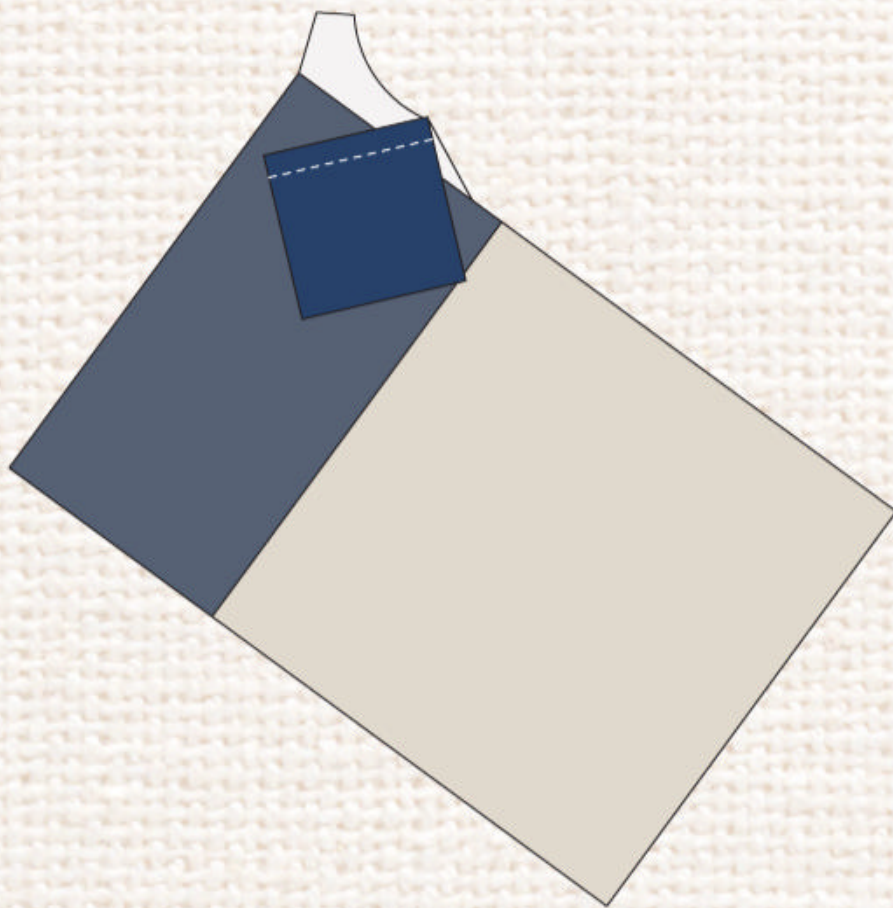
2. Position a beige 4" square faceup on the back side of the foundation paper so it covers all of the area of section #1 from the front side of the foundation paper when held up to the light. Pin in place.

3. Now lay a blue/bronze 2" x 4" rectangle with the long raw edge right sides together with the long raw edge of the beige unit from Step 2 as shown in the diagram.



4. Flip the fabric/paper sandwich over and machine stitch on the marked line, then finger press the blue/bronze unit open to ensure it covers all of the area for section #2. Trim seam allowance along the stitching line to ¼".

5. Position a 1½" navy square facedown with the raw edge of one side overlapping the seam line for section #3 by ¼" when held up to the light as indicated in the diagram.



6. Flip the fabric/paper sandwich over and stitch on the marked line. Finger press toward the navy unit to ensure all of section #3 is covered, then trim the seam allowance along the stitched line.

7. Press the stitched compass unit with a hot dry iron on the fabric side.

8. Turn the unit to be wrong side up and trim edges to the OUTER solid cutting line on the two straight edges only. DO NOT cut along the curved edge.

9. Repeat Steps 2–8 to make a total of eight compass units. Do not remove the foundation paper yet.



10. Begin compass assembly by sewing the eight units together into four sets of two. Pin to align seams, then sew them together and press.



11. With units from Step 10, pin to align seams, then sew together compass unit pairs to make two compass halves.

12. Sew together the two compass halves from Step 11 to complete the Mariner's Compass.

13. Remove the star point foundation paper, leaving the paper behind the beige print for trim guides. Christine finds it helpful to baste around the outer edge of the compass in the seam allowance to prevent stretching the bias edge.

14. Lay the compass on a perfectly flat surface and press.

15. Trim around the compass perimeter on the OUTER cutting line, then remove the remaining foundation paper.



APPLIQUÉ AND FINISHING THE QUILT

Note: Instructions include Christine's chosen method for appliqué.

1. Using Template C, cut out a freezer paper circle, then press to the center of the wrong side of the 3" square of bronze print.

2. Cut out the bronze print circle with a $\frac{3}{16}$ " seam allowance around the perimeter.

3. "Paint" the seam allowance with the Q-tip swab and Best Press, then gently iron the allowance toward the freezer paper around the perimeter. Allow to dry.

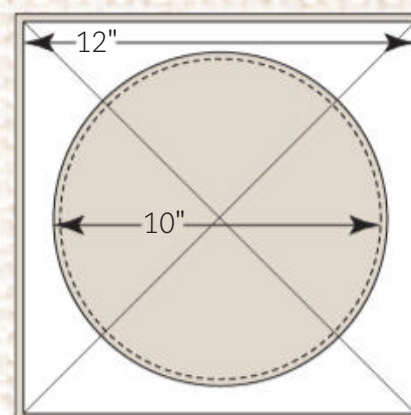
4. Position the prepared bronze print circle over the center of the Mariner's Compass and glue baste in place.

5. Appliqué along the pressed-under outer edge then remove the freezer paper circle and press.

6. From freezer paper, cut out a 12" square, then draw diagonals from corner to corner to find the center.

7. Using a compass, draw a circle 10" in diameter.

8. Cut out the freezer paper circle on the center solid line, then center and iron the 12" freezer paper frame with circle opening to the wrong side of the 12½" beige print square.



9. Using the freezer paper circle opening as a guide, cut out the center of the beige print leaving a $\frac{1}{4}$ " seam allowance around the perimeter. The circle being cut out will measure 9½" which allows for the $\frac{1}{4}$ " seam allowance.



*A perfect small quilt to tuck
anywhere in your home!*

-J, J, and J

10. Clip the seam allowance around the center circle opening to assist with turn under, then “paint” with Best Press and press to the wrong side. Allow to dry.

11. Lay this prepared background frame over your pieced compass, with both the frame and compass right side up, then glue baste in place.

12. Appliqué the frame to the compass along the pressed-under edge, then press.

13. Gently remove the freezer paper frame from the back of the unit.

14. Press the unit and measure to ensure it measures 12½" square.

15. Sew the two 2¾" x 12½" beige print border strips to the top and bottom of the unit from Step 14.

16. Sew the two 2¾" x 17" beige print border strips to the sides of the unit from Step 15.

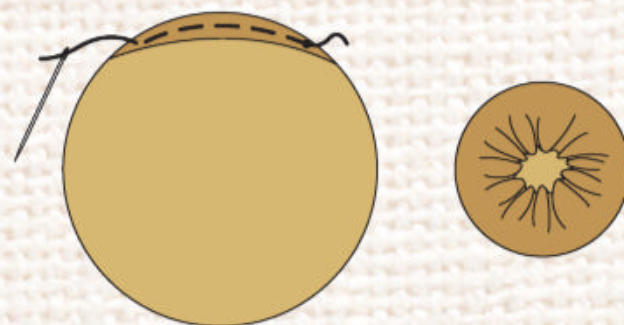
17. Following Steps 1–3 for making the bronze center circle, prepare the pink center circle, flower circles, and leaves using Templates D and A.

18. Using the project photo as a guide, appliqué the leaves and flower circles in place around the Mariner’s Compass.

19. Use two strands of green floss and stem stitch to embroider leaf veins and stems.

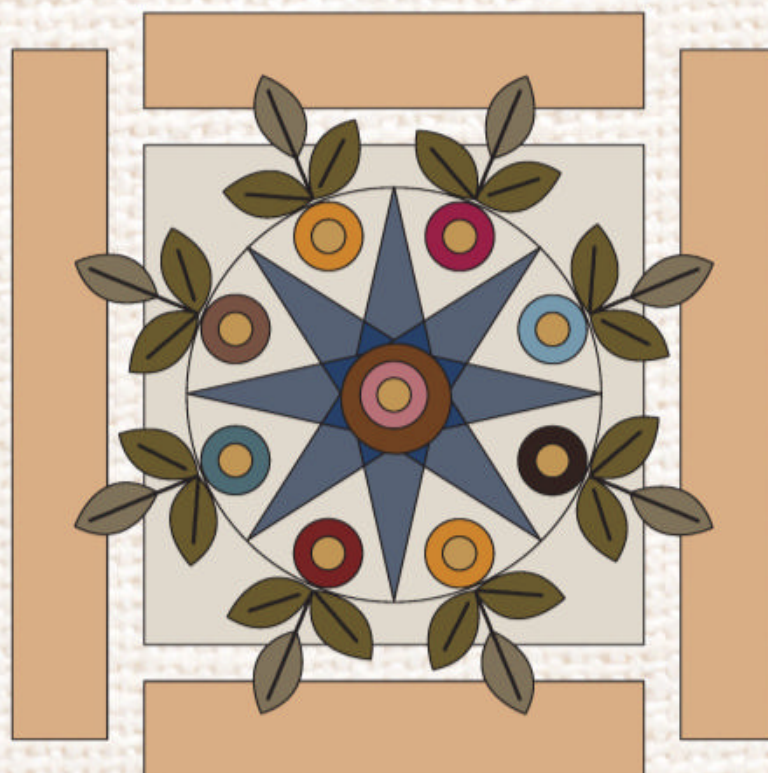
20. From yellow print and Template B, make nine yoyos.

21. Turn under ¼" edge of each circle and stitch with needle and yellow polyester thread just inside the folded edge. When you have stitched all the way around, cinch up the stitches tightly to gather up the edge of the circle, and poke the needle through to the back of the yoyo, where you will lock your stitches and cut the thread.



22. Manipulate the yoyo so it lays smooth and gathers are centered on the right side. Hand-stitch the yoyos to the center of the flower circles and at the compass center.

23. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.





CHRISTINE SCHULTZ has been quilting for over 40 years. A retired quilt shop co-owner and teacher, she continues to design and quilt for enjoyment. She makes lots of quilts for donation and enjoys sharing patterns and ideas with her pen pals in Europe. Other interests include collecting fabrics, repairing and hand-quilting vintage quilts, and keeping up with changes in the quilting industry. She enjoys scrappy projects, especially those that use orphan blocks and three-dimensional embellishments. Chris lives in western New York state with her husband and has three daughters and seven grandchildren.

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Don't miss Deb Eggers' unique take on poppies.



Stunning four part quilt by Lisa Burmann.



This quilt by Kay Harmon is playful and fun.

Colorful summer creations.



Spring flowers are welcome all year round.

This wool mat is perfect for holiday entertaining.





Brighter Days

DESIGNED AND HOOKED
BY TONYA ROBEY

Finished size: 16" x 21"



PROJECT LEVEL
OF DIFFICULTY



BEGINNER

Tonya told us this little horse is enjoying watching the many colors of summer bloom, making the days much brighter. This makes us smile, Tonya—precious!

*Tonya has the knack for
"perfectly prim" designs!
—J, J, and J*

MATERIAL REQUIREMENTS

- ☐ 22" x 28" monks cloth, linen, or burlap for rug foundation
- ☐ ¼ yard black wool for main background
- ☐ ⅛ yard brown wool for horse
- ☐ ⅛ yard pink wool for lambs tongues and leaf detail
- ☐ ⅛ yard navy wool for bottom background
- ☐ 8" x 16" teal wool for berry stems
- ☐ 6" x 16" green wool for dots inside lambs tongues and leaf detail
- ☐ 3" x 16" each of yellow, cream, lilac, peach, light pink, and baby blue wool for leaf details and berries
- ☐ 6" x 16" total tan shades of wool for nest
- ☐ 3" x 16" white wool for eggs
- ☐ 3" x 16" rust wool for mane and tail
- ☐ Black permanent marker
- ☐ Red dot tracing paper or tulle netting
- ☐ Tapestry needle and thread
- ☐ 2½ yards binding tape
- ☐ Hook
- ☐ Hooking frame or hoop
- ☐ Wool cutter (optional)



Dried Flower Wreath

Strawflowers are the easiest flowers to dry (though it's a close competition with statice). Glue-gun them on a small wreath and loosely wrap wire adorned with spare buttons for a sweet and summery accent.



CUTTING INSTRUCTIONS

Referring to the wool colors listed, cut wool strips $\frac{1}{4}$ " wide (if you are using a wool cutter, you will need a size 8).

HOOKING INSTRUCTIONS

1. Using a ruler and permanent marker, draw a 16" x 21" outline on your foundation, making sure the lines are drawn straight on the grain.
2. Using the red dot tracer or tulle netting, transfer the designs to your foundation referring to the project photo as a placement guide.
3. To prevent fraying, sew a zigzag stitch or serge around the edge of your foundation.
4. Referring to the photo for color cues, hook your rug starting from the center motifs (outlining them first, then filling them in), followed by the background, then the border before the

background touches it. Hook inside the lines of your design and rug border to keep them from growing.

5. Loops should be roughly as high as they are wide. Bring each loop higher than the last, making sure the wool is flat/straight and not twisted, then pull it back down next to the last loop. Pull your hook back towards the last loop you hooked to avoid pulling it out. If you get worked into an area and need to go the other way, it is faster and easier to cut and start again rather than fight a small turn.
6. After hooking is complete, use a steam iron and wet cloth to press the back and front of the rug. Dry flat.
7. Cut off the excess foundation around the hooked piece, cutting outside the sewn edge about one inch. Turn it under and bind the rug, using the tapestry thread and binding tape.



TONYA ROBEY'S love of antiques and primitives was nurtured by her parents. After years of vending at craft shows, the family opened a shop of their handmade primitive furniture and other handcrafted needfuls in the historic river town of Marietta, Ohio. Soon after, Tonya was introduced to rug hooking and fell in love with the craft. She has designed and hooked countless rugs and published books on hooked rugs, punch needle, penny rugs, and her favorite wool dye formulas.

Tonya Robey
3870 Blue Knob Rd., Marietta, Ohio 45750
robeytonya@yahoo.com



To Your Heart

be true

Follow your heart

ey

Primitive Patched Hearts

DESIGNED BY MARIAN EDWARDS
Finished size: 4¾" x 7¾"

PROJECT LEVEL
OF DIFFICULTY



INTERMEDIATE

These little make-do hearts were inspired by Marian's love for Victorian-era crazy quilts. They will make a nice addition to your primitive home décor, tucked into a basket or a wooden trencher. We can't wait to make a bunch of these, Marian!

RECIPE FOR COFFEE DYE

- 2 heaping tablespoons of instant coffee granules
- 2 teaspoons whole cloves
- 2 cups hot water straight from the kettle

MATERIAL REQUIREMENTS

- ☐ 16 fat eighths in light, medium, and dark prints
- ☐ Fat quarter fabric of choice for backing
- ☐ 16" square cotton batting
- ☐ Fabric and batting scraps for stuffing
- ☐ Stuffing tool
- ☐ Template plastic
- ☐ Pencil, quilting pen, or FriXion pen
- ☐ Hera marker (optional)
- ☐ Cotton quilting thread
- ☐ Black floss
- ☐ Chenille needle size 24
- ☐ Rusty safety pins (optional)
- ☐ Old buttons (optional)



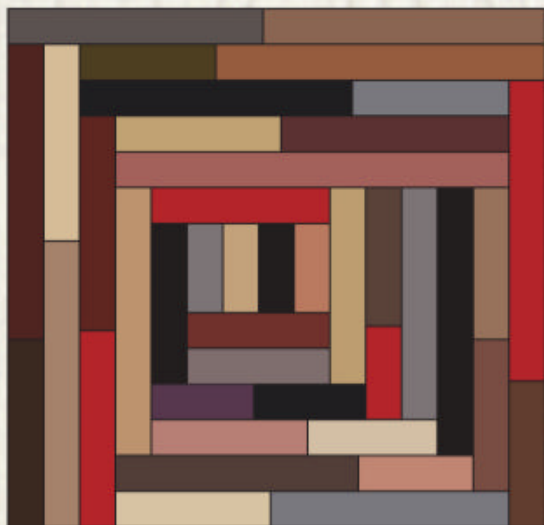
CUTTING INSTRUCTIONS

From the 16 prints, cut:

- 4 – 1½" x 3" strips in varying shades for off-center rectangle
- 1 or 2 – 1½" x LOF strips from each for piecing
- 4 – 1½" x 3" strips from fabric of choice for back closure tabs

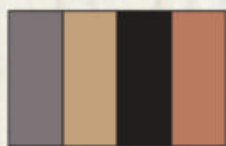
From fat quarter, cut:

- 4 of Template A for heart backings



SEWING INSTRUCTIONS

1. Sew together the four 1½" x 3" strips for the blocks' off-center rectangle.



2. Referring to the block diagram above, add 1½" strips in random lengths and colors around the off-center unit until the square measures 15½". There will be five strips at the left of the off-center unit and six at the top, bottom, and right.

Artist Holly Harrison (holly-harrison.com) usually creates large works on wood panels. This playful deer head was cut by lasers and painted as a gift for a friend.

NO FORAGING REQUIRED

Air-drying paper clay (available at craft stores and online) is perfect for making a rustic mushroom garland. Just shape, insert an eye hook into the wet clay, then dry and glaze. We used a raw umber acrylic paint mixed with acrylic glaze.



3. Pin the batting to the back of the strip pieced unit from Step 2 and baste.
4. Mark a cross-hatch grid at ¾" intervals with your hera marker or quilting pen.
5. Marian prefers hand quilting for an appealing prim look. Once the quilting is done, then the fun begins!
6. Trace the heart shape pattern on template plastic to make four templates using a pencil or FriXion pen, then cut them out.
7. Place the template hearts on the quilted square. When you are happy with placement, trace around the templates with a pencil or FriXion pen. If you take care in the placement of the heart template, there will be enough fabric for four hearts—an added bonus! You will be able to embellish this fourth heart with your own unique design.



EMBELLISHING WITH EMBROIDERY

1. Using a pencil or FriXion pen, trace the words and heart designs to the front of each fabric heart.
2. Thread the chenille needle with two strands of black floss and stitch the words, using a flat straight stitch or a back stitch, your choice. The key and hearts are stitched in an uneven cross-stitch as drawn in the Template Insert.
3. Using your own unique design embellish the fourth bonus heart.

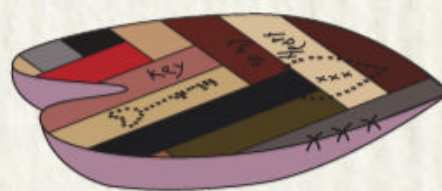
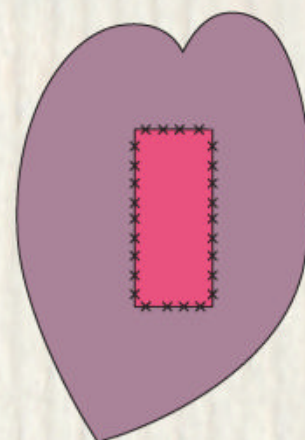


4. When embroidery is complete, position them facedown on the faceup backing fabric hearts.
5. Sew a quarter inch seam around each heart, twice. Clip the curved edges.
6. Cut a 2" slit (opening) down the center of the backing of each heart for turning them right side out.

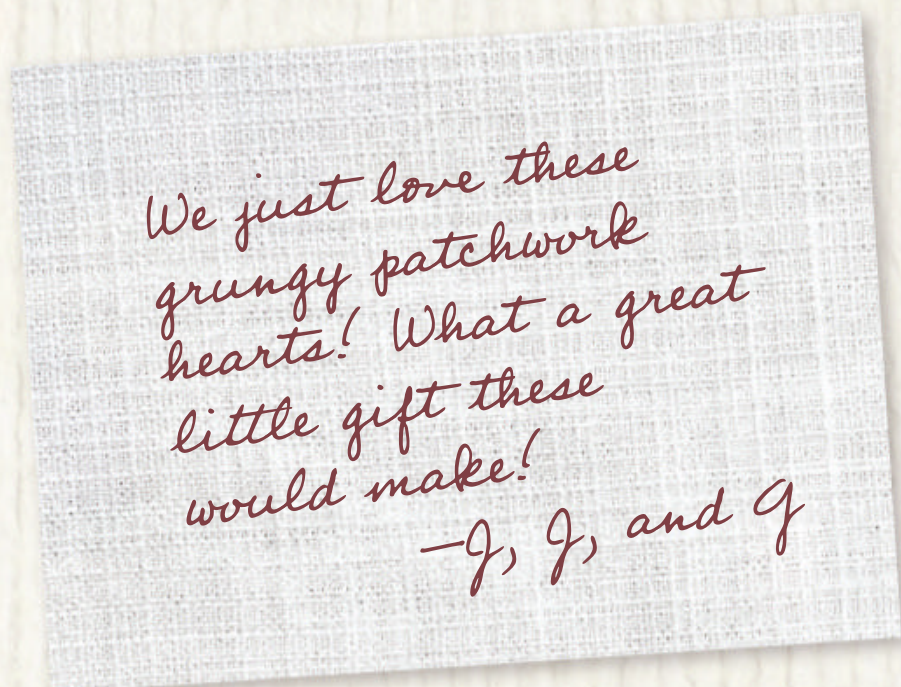


FINISHING YOUR HEARTS

1. Make a batch of coffee dye (see tip box at beginning of pattern).
2. Place the hearts and back closure tabs in the hot coffee bath.
3. Using a pair of tongs, swish them around until they are completely submerged and drenched. It only takes a few minutes.
4. Wring them out lightly, leaving them quite wet to achieve a dark mottled stain.
5. Lay the hearts and back closure tabs on a cookie rack to air dry.
6. Placing them near a heater or in the sun is helpful. They may take more than 24 hours to dry but the results are well worth the wait. They will dry crisp and crinkly and smell yummy.
7. Marian used fabric and batting scraps to stuff the hearts. Place small amounts of stuffing and use a stuffing tool to distribute it evenly. Do not overstuff them.
8. Stitch the 2" opening closed with a whipstitch, then place the back closure tabs over the top and sew in place using two strands of black floss and an uneven cross-stitch.
9. Add three uneven cross-stitches along the two edges of each heart as embellishments. It adds to the prim make-do look.



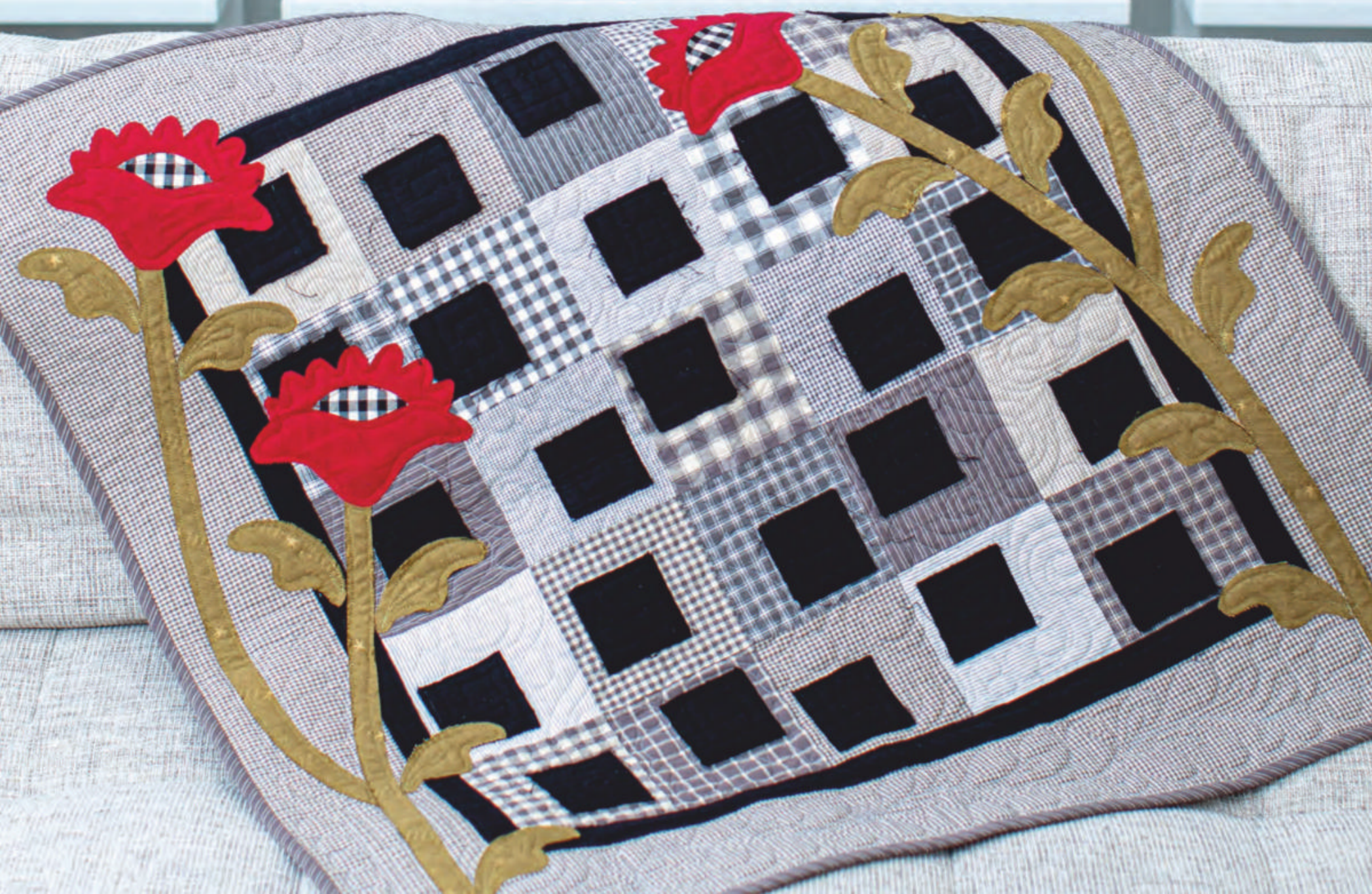
10. If you choose to, now is the time to embellish further with the rusty safety pins and old buttons to add another layer of rustic charm. Have fun making these prim patched hearts and enjoy adding your own personal touch.





Nothing brings **MARIAN EDWARDS** more joy than to design and create small prim projects and vintage-inspired doll quilts. She is at her happiest with needle and thread in hand, sewing on a new project or a small quilt, either for herself or as a gift. Marian loves old, weathered rustic stuff and vintage treasures and often uses them as props in and around her home, which she affectionately calls “the treehouse.” Marian shares her home with her partner Andy and their two cats, Elmo and Oscar. They live happily on their small rural property surrounded by beautiful views of neighboring farmland. As Marian puts it ... “It’s heaven on a stick.”

amme22@bigpond.net.au
@maz_electic on Instagram



Secret Window



DESIGNED BY KAY HARMON
Quilted by Darlene Szabo,
Sew Graceful Quilting
Finished quilt size: 33" square

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

Kay used a raw-edge appliqué method to make this quilt. This saves time since the appliqué shapes are fused to the background. They can be stitched in place on your sewing machine or during final quilting. We love the primitive raw-edge look!



MATERIAL REQUIREMENTS

Note: Kay used Diamond Textiles homespun fabric.
Item numbers are in parenthesis.

- ❑ 25 – 5" squares for blocks (assorted fabrics from the Picket Fence line)
- ❑ Fat eighth solid red print for flowers (PRF 628)
- ❑ 5" square black/white check for flower centers (PICK 3994)
- ❑ Fat quarter green print for stems and leaves (PRIM STAR 2638)
- ❑ $\frac{3}{8}$ yard solid black for center squares (PRF 3329)
- ❑ $\frac{2}{3}$ yard gray check for outer border (PICK 3982)
- ❑ $\frac{1}{2}$ yard gray stripe for binding (PICK 3985)
- ❑ $1\frac{1}{2}$ yard gray print for backing (PICK 3986)
- ❑ Soft Fuse (or fusible product of your choice)



I love how these red flowers frame this sweet, simple quilt!
—Jeni

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Add seam allowance to the templates if you choose to use needle turn appliqué.

From solid black, cut:

- 25 – 2" squares for block centers
- 4 – 1½" x WOF strips for inner border

From gray check, cut:

- 4 – 4½" x WOF strips for outer border

From gray stripe, cut:

- 4 – 2¼" x WOF strips for binding

From green print, cut:

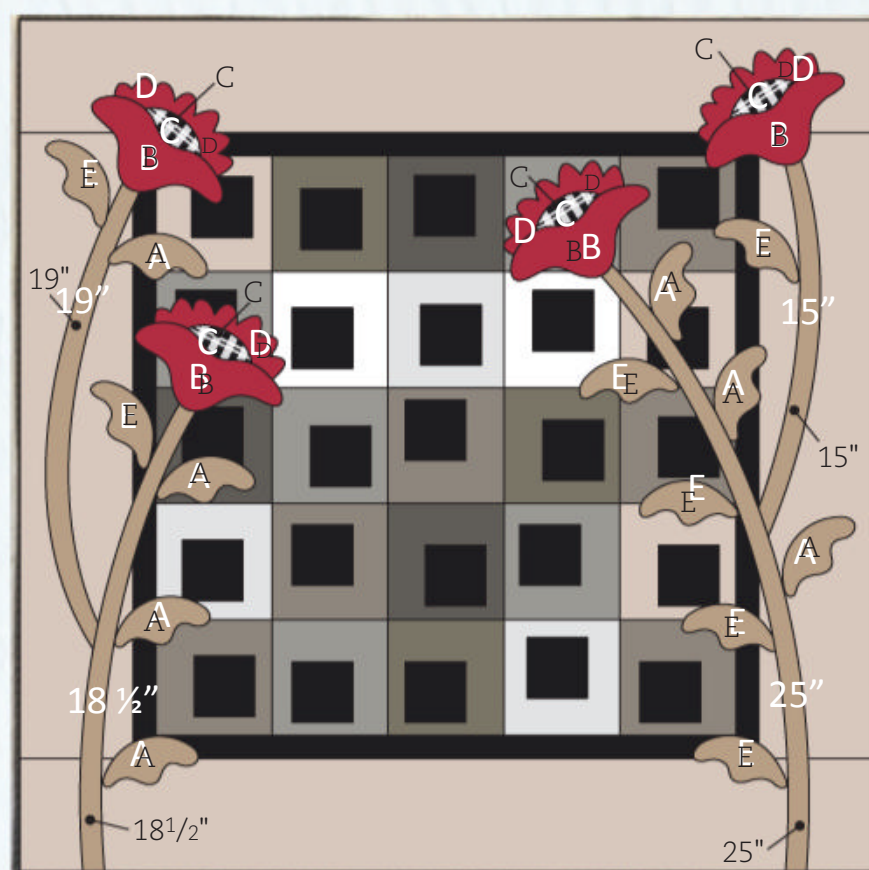
- 4 – ¾" bias strips to measure 15", 18½", 19", and 25" in length
- 7 each of Templates A and E for leaves

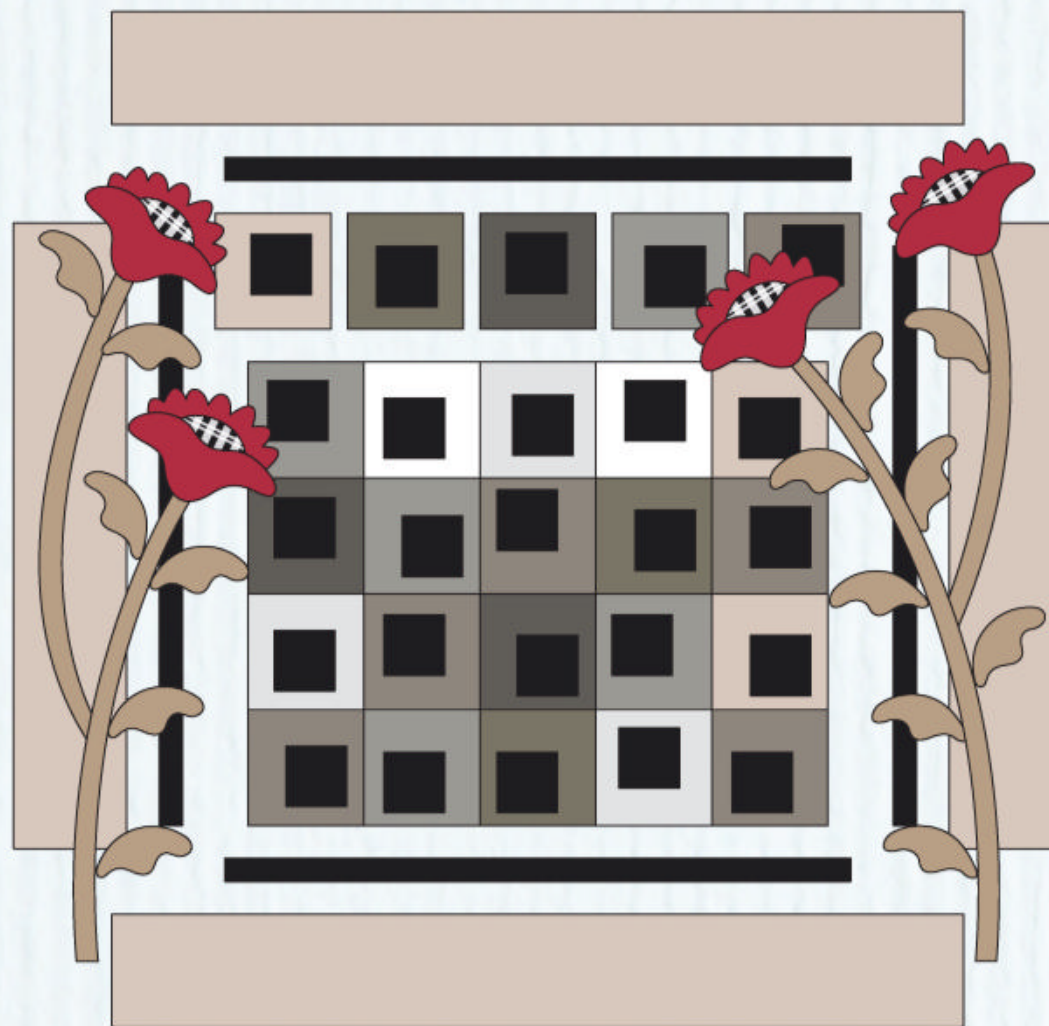
From solid red, cut:

- 4 each of Templates B and D for flowers

From black/white check print, cut:

- 4 of Template C for flower centers





QUILT ASSEMBLY DIAGRAM

SEWING INSTRUCTIONS

1. Fuse the 2" black squares in random positions as in the diagram above on the 25 – 5" squares.
2. Arrange the squares from Step 1 in five rows of five blocks to position them in a manner that pleases you.
3. Sew each row of five blocks together, then sew the five rows together to complete the quilt center measuring 23" square.

Before making the border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

4. Make 2 – 1½" x 23" black solid side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.
5. Make 2 – 1½" x 25" black solid top and bottom inner border strips, then sew those to the top and bottom of the quilt top.
6. Make 2 – 4½" x 25" gray check side outer border strips, then sew those to the sides of the quilt top.

7. Make 2 – 4½" x 33" gray check top and bottom outer border strips, then sew those to the top and bottom of the quilt top.

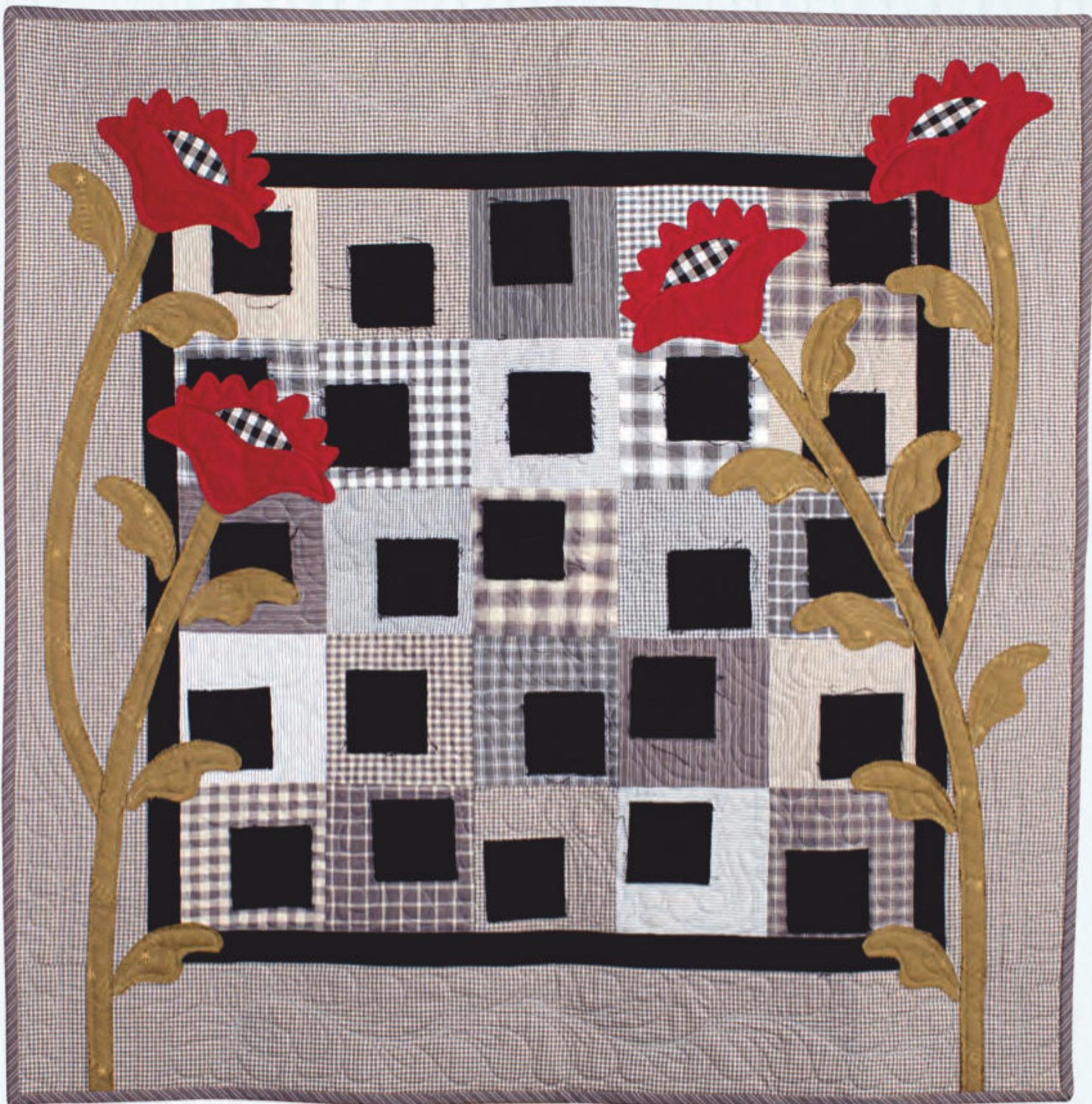
8. Using the project photo as a guide, place the appliqué shapes in place. Since you cut the stems on the bias, you will be able to manipulate them into gentle curves.

9. Once you are pleased with the layout, use a hot iron to fuse everything in place.

10. To appliqué the motifs in place Kay suggests two options.

Option 1: Using your sewing machine, sew approximately ⅛" – ¼" from the edge of each appliqué shape to hold them in place. Then sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.

Option 2: Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind. (The appliqué shapes are secured in place during the quilting process.)



KAY HARMON's earliest memories of sewing are of watching her mother make the family's clothing on her treadle sewing machine. Kay learned to sew on that machine and still has it. In 1999, she took her first quilting class after retiring from 21 years in the Air Force, but it wasn't until she learned to appliqué that Kay really embraced quilting. Most of her quilts are appliquéd with a bit of piecing. Kay and her husband live in Springdale, Arkansas.

Darlene at Sew Graceful Quilting
479-372-7403
info@sewgracefulquilting.com
www.sewgracefulquilting.com

Kits available for \$38.95 plus shipping;
contact Sew Graceful Quilting.



DESIGNED BY SANDY MIARECKI
Finished size: 12" x 30"

Country Garden

PROJECT LEVEL
OF DIFFICULTY



BEGINNER





Sandy loves spending summers in her country gardens with the old-fashioned flowers and bee skeps. We think this sounds splendid, Sandy!

MATERIAL REQUIREMENTS

- ☐ 20" x 38" burlap, monks cloth, or linen
- ☐ ½ yard soft blue gray wool for background
- ☐ ¼ yard darker blue wool for border and flowers
- ☐ ¼ yard each of two different greens for leaves
- ☐ ⅛ yard total of reds for flowers
- ☐ ¼ yard soft gold for bee skep and border skeps
- ☐ Black Sharpie marker
- ☐ Red dot tracing paper or tulle netting
- ☐ Tapestry needle and thread
- ☐ 3 yards binding tape
- ☐ Hook
- ☐ Hooking frame or hoop
- ☐ Wool cutter (optional)

CUTTING INSTRUCTIONS

Referring to the wool colors listed, cut wool strips ¼" wide. (If you are using a wool cutter, you will need a size 8.)

HOOKING INSTRUCTIONS

1. Using a ruler and permanent marker, draw a 12" x 30" outline on your foundation, making sure the lines are drawn straight on the grain.
2. Measure 1¼" inside this outer line and draw another line ensuring it too is drawn straight on the grain.
3. Using the red dot tracer or tulle netting, transfer the designs to your foundation referring to the project photo. Be sure to add the small skeps to the outer border.

4. To prevent fraying, sew a zigzag stitch or serge around the edge of your foundation.

5. Referring to the photo for color cues, hook your rug starting from the center motifs (outlining them first, then filling them in) followed by the background, then the border before the background touches it. Hook inside the lines of your design and rug border to keep them from growing.



*Nothing says summer
like a bee skep!
—J, J, and J*

6. Loops should be roughly as high as they are wide. Bring each loop higher than the last, making sure the wool is flat/straight and not twisted, then pull it back down next to the last loop. Pull your hook back towards the last loop you hooked to avoid pulling it out. If you get worked into an area and need to go the other way, it is faster and easier to cut and start again rather than fight a small turn.

7. After hooking is complete, use a steam iron and wet cloth to press the back and front of the rug. Dry flat.

Kit includes the printed pattern and uncut wool for \$95.00.
\$105.00 kit includes wool strips in either #8 or #9 cut.



8. Cut off the excess foundation around the hooked piece, cutting outside the sewn edge about one inch. Turn it under and bind the rug, using the tapestry thread and binding tape.



It all started back in 1988 when **SANDY MIARECKI** saw a picture of a hooked rug in a magazine. It was a simple primitive hooked rug with squares of many colors. She loved country primitive antiques and country gardens, so this primitive rug really spoke to her. She took classes for several years and attended rug camps whenever she could. In the late '90s she started teaching friends who were interested in learning to hook, designing patterns, and selling wool until she finally opened Woolen Memories in her home. Now she has a small shop with a full line of supplies and classes.

Woolenmemories.net
Woolenmemories1@verizon.net
413-967-4970



DESIGNED BY WENDY SHEPPARD

Quilted by Darlene Szabo
of Sew Graceful Quilting
Finished quilt size: 69" x 79"

Harmony Quilt



PROJECT LEVEL
OF DIFFICULTY



INTERMEDIATE

Wendy loves house quilts, and she tries to design and make one every year. The schoolhouse blocks in brown and cream invoke the simplicity of the past and exude coziness. What a wonderful design, Wendy—can't wait to make this one!

TIP: It will be helpful to label your fabrics A–J as noted in the Material Requirements. This will assist when working through the cutting instructions. You will see that some prints are listed twice in the cutting instructions, once in a group for house blocks, then again for tree blocks and borders. Also, when cutting the background and other prints, label groups as you see in the cutting instructions for houses, for small and large trees, and for numbered borders.

MATERIAL REQUIREMENTS

Wendy chose Bygone Browns by Marcus Fabrics for her project. Manufacturer's fabric numbers are included.

- ❑ 3 $\frac{3}{8}$ yards cream print for background and borders #1 and #5 (0881-0142)
- ❑ $\frac{1}{2}$ yard dark tan with dark print (A) for blocks (0877-0113)
- ❑ $\frac{3}{8}$ yard gold with light print (B) for blocks (0877-0141)
- ❑ $\frac{5}{8}$ yard medium tan with dark print (C) for blocks and border #2 (0878-0140)
- ❑ $\frac{1}{4}$ yard dark tan with light print (D) for blocks (0878-0163)
- ❑ 1 $\frac{1}{4}$ yard dark brown with light print (E) for blocks and outer border #6 (0879-0143)
- ❑ $\frac{7}{8}$ yard dark brown with small light print (F) for blocks and binding (0880-0113)
- ❑ $\frac{5}{8}$ yard medium brown stripe (G) for blocks and border #3 (0883-0113)
- ❑ $\frac{1}{2}$ yard medium brown with dark print (H) for blocks (0884-0138)
- ❑ $\frac{1}{4}$ yard brown with tan plaid (I) for blocks (0885-0113)
- ❑ $\frac{3}{8}$ yard tan with cream plaid (J) for blocks (0885-0142)
- ❑ 5 yards fabric of choice for backing (2 $\frac{1}{2}$ yards wide backing at 108")

CUTTING INSTRUCTIONS

Cut all the following pieces from the **cream print** until letter-labeled prints are indicated:

For house blocks

- 3 – 1½" x WOF strips, then sub-cut them into: 60 – 1½" x 2½" rectangles
- 5 – 2½" x WOF strips, then sub-cut them into: 40 – 2" x 2½" and 20 – 2½" x 4½" rectangles
- 1 – 5½" x WOF strip, then sub-cut into: 20 – 1½" x 5½" rectangles
- 20 each of Templates C, D, and E

For sashing strips

- 4 – 1½" x WOF strips, then sub-cut them into: 15 – 1½" x 9½" strips
- 4 – 1½" x WOF strips, then sub-cut them into: 4 – 1½" x 39½" strips

For inner border #1

- 5 – 2" x WOF strips

For inner border #5

- 7 – 3" x WOF strips

For small tree blocks

- 3 – 1½" x WOF strips, then sub-cut them into: 30 – 1½" x 2¼" rectangles and 30 – 1½" squares
- 2 – 2½" x WOF strips, then sub-cut them into: 30 – 2½" squares
- 1 – 7½" x WOF strip, then sub-cut into: 30 – 1" x 7½" strips

For large tree blocks

- 4 – 1½" x WOF strips, then sub-cut them into: 30 – 1½" squares and 30 – 1½" x 2¾" rectangles
- 3 – 3" x WOF strips, then sub-cut them into: 30 – 3" squares

For patch blocks

- 2 – 5½" x WOF strips, then sub-cut them into: 10 – 5½" x 7½" rectangles

For star blocks

- 1 – 1¾" x WOF strip, then sub-cut into: 16 – 1¾" squares
- 1 – 3" x WOF strip, then sub-cut into: 16 – 1¾" x 3" rectangles
- 2 – 2½" x WOF strips, then sub-cut them into: 4 – 2½" x 5½" and 4 – 2½" x 7½" rectangles



*Nothing says old-time
quilt more than a house
block design!*

—J, J, and G

From fabrics A–J for two house blocks from each cut:

- 1 – 3½" x WOF strip, then sub-cut into: 2 – 2½" x 3½", 2 – 1½" x 3½", 2 – 1½" x 5½", 2 – 2½" x 5½", and 14 – 1½" x 2½" rectangles
- 2 each of Templates A and B

From dark tan with dark print (A), cut:

- 1 – 4½" x WOF strip, then sub-cut into: 4 – 4½" x 6½" rectangles for small tree blocks
- 1 – 1½" x WOF strip, then sub-cut into: 30 – 1" x 1½" rectangles for small and large tree trunks

From gold with light print (B), cut:

- 1 – 5½" x WOF strip, then sub-cut into: 5 – 5½" x 6½" rectangles for large tree blocks

From medium tan with dark print (C), cut:

- 1 – 5½" x WOF strip, then sub-cut into: 3 – 5½" x 6½" rectangles for large tree blocks
- 5 – 1½" x WOF strips for inner border #2

From dark brown with light print (E), cut:

- 1 – 6½" x WOF strip, then sub-cut into: 7 – 5½" x 6½" rectangles for large tree blocks
- 8 – 3" x WOF strips for outer border #6

From dark brown with small light print (F), cut:

- 9 – 2¼" x WOF strips for binding

From medium brown stripe (G), cut:

- 6 – 1" x WOF strips for inner border #3
- 1 – 4½" x WOF strip, then sub-cut into: 6 – 4½" x 6½" rectangles for small tree blocks

From medium brown with dark print (H), cut:

- 2 – 1¾" x WOF strips, then sub-cut them into: 32 – 1¾" squares for star blocks
- 1 – 3" x WOF strip, then sub-cut into: 4 – 3" squares for star blocks

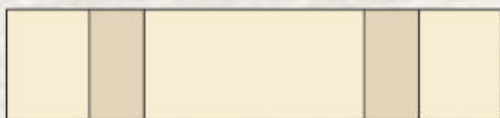
From tan with cream plaid (J), cut:

- 1 – 4½" x WOF strip, then sub-cut into: 5 – 4½" x 6½" rectangles for small tree blocks

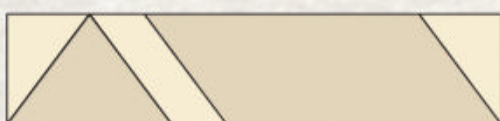
SEWING INSTRUCTIONS

HOUSE BLOCKS

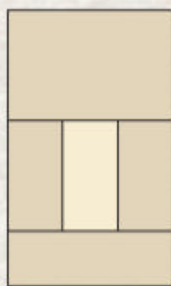
1. Sew a $1\frac{1}{2}$ " x $2\frac{1}{2}$ " print A rectangle to each end of a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " cream print background rectangle. Add a 2" x $2\frac{1}{2}$ " cream print rectangle to each end to complete the chimney row.



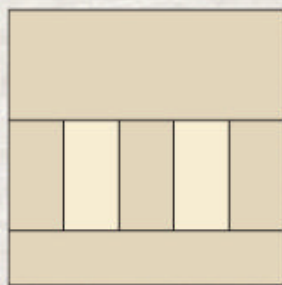
2. Using the template piecing method, sew together print A units cut using Templates A and B with cream print units cut using Templates C, D, and E to make the roof and gable row.



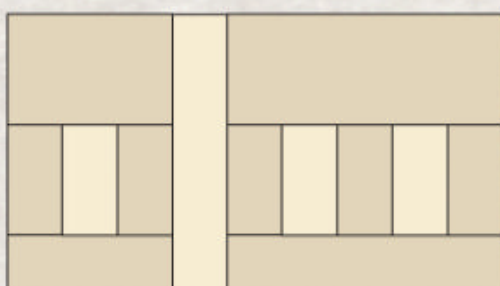
3. Sew together two $1\frac{1}{2}$ " x $2\frac{1}{2}$ " print A rectangles with a $1\frac{1}{2}$ " x $2\frac{1}{2}$ " cream print rectangle between. Then add a $2\frac{1}{2}$ " x $3\frac{1}{2}$ " print A rectangle to the top and a $1\frac{1}{2}$ " x $3\frac{1}{2}$ " print A rectangle to the bottom.



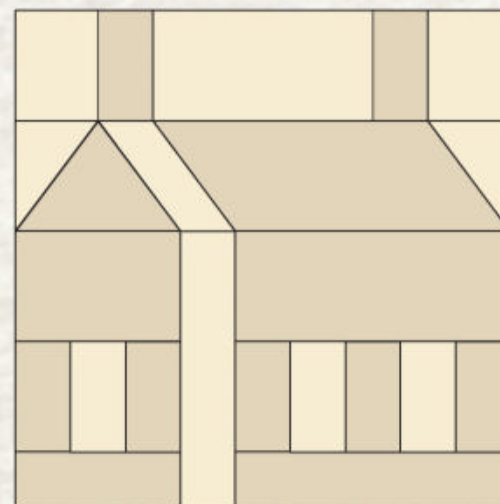
4. Sew together three $1\frac{1}{2}$ " x $2\frac{1}{2}$ " print A rectangles and two $1\frac{1}{2}$ " x $2\frac{1}{2}$ " cream print rectangles. Then add a $2\frac{1}{2}$ " x $5\frac{1}{2}$ " print A rectangle to the top and a $1\frac{1}{2}$ " x $5\frac{1}{2}$ " print A rectangle to the bottom.



5. Sew the units from Steps 3 and 4 together with a $1\frac{1}{2}$ " x $5\frac{1}{2}$ " cream print rectangle between.



6. Sew together the chimney row from Step 1, the roof row from Step 2, and the unit from Step 5 to complete a house block.



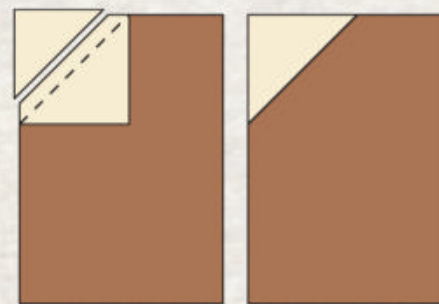
7. Repeat Steps 1–6 to make a total of two blocks each from prints A through J.

BORDER OF TREES WITH STAR CORNERS

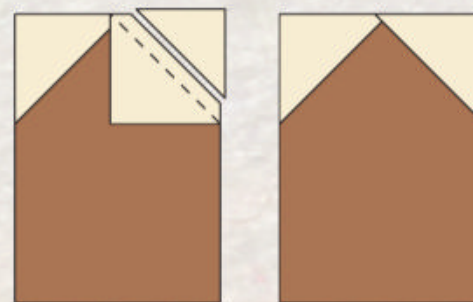
Large Tree Blocks

1. Draw a diagonal line from corner to corner on the wrong side of 2 – 3" cream print squares.

2. With right sides together, layer a marked cream print square on top of a $5\frac{1}{2}$ " x $6\frac{1}{2}$ " print B rectangle. Sew on the drawn line, cut a $\frac{1}{4}$ " from the drawn line, then press back the resulting triangle.



3. With right sides together, layer a marked cream print square on top of the other end of the unit from Step 2. Sew on the drawn line, cut a $\frac{1}{4}$ " from the drawn line, then press back the resulting triangle.



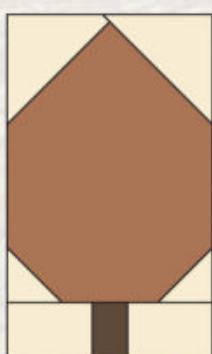
4. Repeat Steps 1–3 with 2 – 1½" cream print squares, sewing them to the bottom of the 5½" x 6½" print B rectangle.



5. Sew 2 – 1½" x 2¾" cream print rectangles to the opposite long sides of a 1" x 1½" print A rectangle.



6. Sew together the units from Step 4 and 5 to complete a large tree block.



7. Repeat Steps 1–6 to make a total of five large tree blocks with print B, three with print C, and seven with print E.

Small Trees

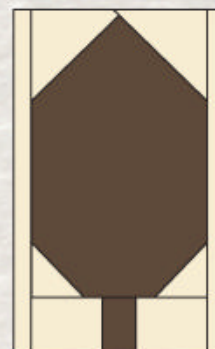
1. Repeat Steps 1 through 4 of the large tree block instructions with 2 – 2½" cream print squares, a 4½" x 6½" print A rectangle, and 2 – 1½" cream print squares.



2. Repeat Steps 5 and 6 from large tree blocks with 1½" x 2¼" cream print rectangles and a 1" x 1½" print A rectangle to make the trunk portion, then sew the two units together.



3. Sew a 1" x 7½" cream print rectangle to each side of the unit from Step 2 to complete a small tree block.



4. Repeat Steps 1 through 3 to make a total of four print A small tree blocks, six with print G, and five with print J.

Star Block Corners

1. Draw a diagonal line from corner to corner on the wrong side of 2 – 1¾" print H squares.

2. With right sides together, layer a marked print H square on top of a 1¾" x 3" cream print rectangle. Sew on the drawn line, cut a ¼" from the drawn line, then press back the resulting triangle.



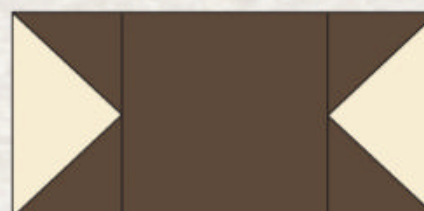
3. With right sides together, layer a marked print H square on top of the other end of the unit from Step 2. Sew on the drawn line, cut a ¼" from the drawn line, then press back the resulting triangle.



4. Repeat Steps 1–3 to make a total of four Flying Geese units.



5. Sew two units from Step 4 to opposite sides of a 3" print H square to make the middle row of a star block.





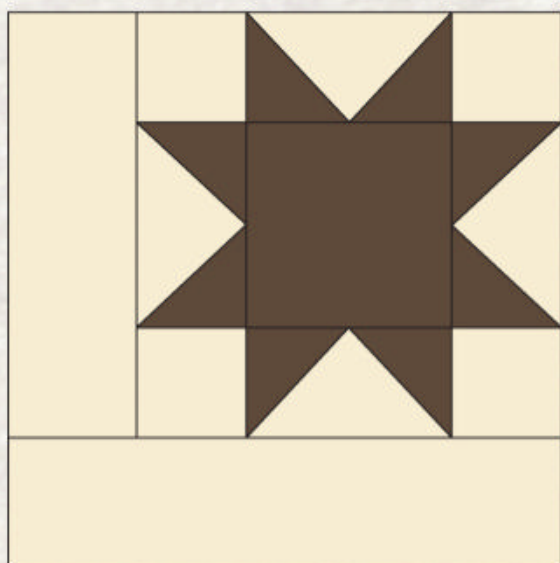
6. Sew a $1\frac{3}{4}$ " cream print square to each end of two units from Step 4 to make the top and bottom rows of a star block.



7. Sew the three rows from Steps 5 and 6 together to complete a star block.

8. Sew a $2\frac{1}{2}$ " x $5\frac{1}{2}$ " cream print rectangle to the left side of the star block from Step 7.

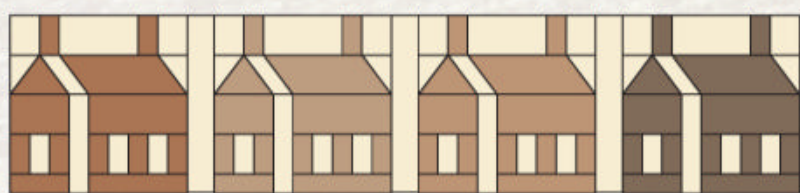
9. Sew a $2\frac{1}{2}$ " x $7\frac{1}{2}$ " cream print rectangle to the bottom of the star block from Step 8.



10. Repeat Steps 1 through 9 to make a total of four star block corners.

QUILT CENTER ASSEMBLY

1. Referring to the quilt photo as a placement guide, arrange the 20 house blocks and sew them together in five rows of four blocks with $1\frac{1}{2}$ " x $9\frac{1}{2}$ " cream print sashing strips between each house as in the diagram.



2. Referring to the Quilt Assembly Diagram, sew together the five rows from Step 1 with a $1\frac{1}{2}$ " x $39\frac{1}{2}$ " cream print horizontal sashing strip between to complete the quilt center.



COMPLETING THE QUILT

Before making the border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

1. Make 2 – 2" x $49\frac{1}{2}$ " cream print side inner border #1 strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.

2. Make 2 – 2" x $42\frac{1}{2}$ " cream print top and bottom inner border #1 strips, then sew those to the top and bottom of the quilt top.

3. Make 2 – $1\frac{1}{2}$ " x $52\frac{1}{2}$ " print C side inner border #2 strips, then sew those to the sides of the quilt top.

4. Make 2 – $1\frac{1}{2}$ " x $44\frac{1}{2}$ " print C top and bottom inner border #2 strips, then sew those to the top and bottom of the quilt top.

5. Make 2 – 1" x $54\frac{1}{2}$ " print G side inner border #3 strips, then sew those to the sides of the quilt top.

6. Make 2 – 1" x $45\frac{1}{2}$ " print G top and bottom inner border #3 strips, then sew those to the top and bottom of the quilt top.

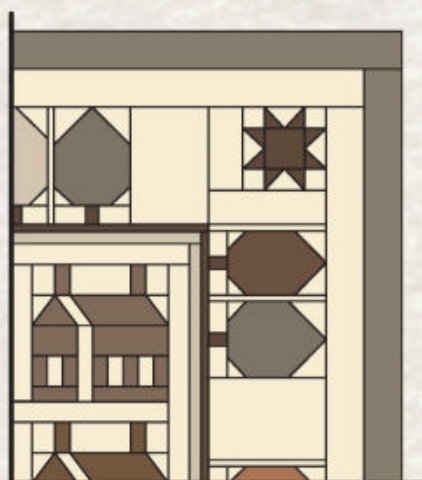
7. Referring to the Quilt Assembly Diagram, arrange the small and large tree blocks with scattered cream print patches.

8. Sew together four large tree blocks, four small tree blocks, and three cream print patches to make the right side #4 border and sew it to the right of the quilt top.

9. Repeat Step 8 to make the left side #4 border and sew it to the left of the quilt top.

10. Sew together four large tree blocks, three small tree blocks, and two cream print patches to make the top #4 border. Sew a star block corner to each end, then sew it to the top of the quilt top.

11. Sew together three large tree blocks, four small tree blocks, and two cream print patches to make the bottom #4 border. Sew the remaining star block corners to each end, then sew it to the bottom of the quilt top.



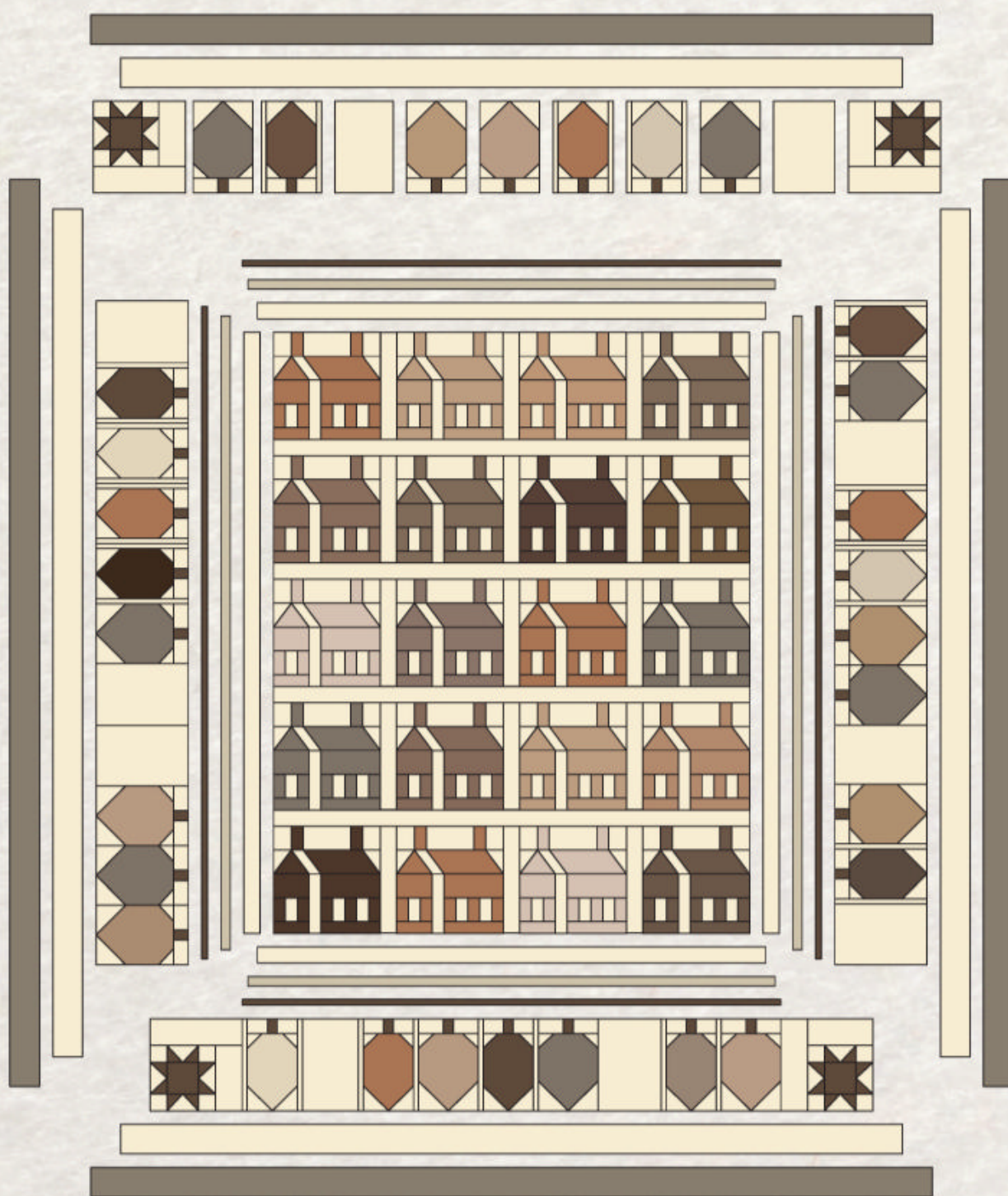
12. Make 2 – 3" x 69½" cream print side inner border #5 strips, then sew those two strips to the sides of the quilt top.

13. Make 2 – 3" x 64½" cream print top and bottom inner border #5 strips, then sew those to the top and bottom of the quilt top.

14. Make 2 – 3" x 74½" print E side outer border #6 strips, then sew those to the sides of the quilt top.

15. Make 2 – 3" x 69½" print E top and bottom outer border #6 strips, then sew those to the top and bottom of the quilt top.

16. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.



QUILT ASSEMBLY DIAGRAM



WENDY SHEPPARD is originally from southeast Asia. She came to the United States for her education in chemical engineering. Her interest in quilts was born out of her love for early and colonial American history. Wendy never even touched a sewing machine until she was in her early 30s, but has enjoyed every aspect of quilting ever since. She is also passionate about handwork, and enjoys cross stitching, smocking, and hand appliqué. To date, she is an author of four books and is also an online machine quilting class instructor. She is an Aurifil designer and has curated several thread collections. She lives with her family in Northern Virginia.

www.wendysheppard.net



Poppy Pad Lane

DESIGNED BY ROBIN KOEHLER
Finished quilt size: 16½" x 21½"
Finished block size: 3" square

PROJECT LEVEL
OF DIFFICULTY



BEGINNER



Poppy Pod Lane is a miniature inspired by one of Robin's larger quilt designs. Her sweet, quick, patriotic piece will make you smile for many years to come. It looks great in other color ways, too. Always remember. Thank you, Robin—we love this!

MATERIAL REQUIREMENTS

- ❑ ¼ yard white with small red/blue print for blocks
- ❑ ¼ yard white with small red print for blocks and appliqué
- ❑ ¼ yard white with small blue print for blocks
- ❑ ¼ yard red print for blocks and appliqué
- ❑ ½ yard blue print for blocks, appliqué, and binding
- ❑ ¼ yard white with small print for appliqué border background
- ❑ 8" square scraps of two red prints for appliqué
- ❑ ¾ yard fabric of choice for backing
- ❑ ½ yard lightweight, paper-backed fusible web (Robin chooses Pellon Wonder Under measuring 17" wide)
- ❑ Size 8 perle cotton or 1 skein of embroidery floss for embroidered vines
- ❑ ¼ yard lightweight, fusible stabilizer (Robin chooses Pellon p44F measuring 20" wide)
- ❑ Tracing pen or pencil of choice for drawing vines
- ❑ Teflon pressing sheet (highly recommended)

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. The templates in the Template Insert have been reversed for fusible appliqué. The Layout Diagram is drawn to match the finished design.

From white with small red/blue print, cut:

- 1 – 4½" x WOF strip, then sub-cut into:
 - 7 – 4½" squares, cut twice diagonally from corner to corner for 28 top left block triangles

From white with small red print, cut:

- 1 – 4½" x WOF strip, then sub-cut into:
 - 4 – 4½" squares, cut twice diagonally from corner to corner for 16 bottom right block triangles (will be two extra)
- 2 of Template D for flowers
- 1 each of Template E and E reversed for flowers

From white with small blue print, cut:

- 1 – 4½" x WOF strip, then sub-cut into:
 - 4 – 4½" squares, cut twice diagonally from corner to corner for 16 bottom right block triangles (will be two extra)

From white with small print, cut:

- 1 – 5" x 22" strip for appliqué border background

From red print, cut:

- 1 – 4¼" x WOF strip, then sub-cut into:
 - 7 – 4¼" squares cut once diagonally from corner to corner for 14 block triangles
- 1 of Template F for flower
- 1 each of Template C and C reversed for flower base
- 1 of Template E for bottom of flower

From scraps of two red prints, cut:

- 1 each of Template B and B reversed from one of the two prints for flowers
- 1 each of Templates D and D reversed from the second of the two prints for flowers
- 1 of Template E for bottom of flower

From blue print, cut:

- 1 – 4¼" x WOF strip, then sub-cut into:
 - 7 – 4¼" squares cut once diagonally from corner to corner for 14 block triangles
- 2 each of Template A and A reversed for leaves
- 3 – 2¼" x WOF strips for binding

SEWING INSTRUCTIONS



1. Sew a white with small red/blue print triangle to a white with small red print triangle together as shown in the top left diagram.
2. Repeat Step 1 to make a total of 14 units.
3. Sew a white with small red/blue print triangle to a white with small blue print triangle together as shown in the top right diagram.
4. Repeat Step 3 to make a total of 14 units.
5. Sew a unit from Step 2 to the top right of a blue print triangle as shown in the top left diagram.
6. Repeat Step 5 to make a total of 14 HST units.
7. Sew a unit from Step 4 to the top right of a red print triangle as shown in the top right diagram.
8. Repeat Step 7 to make a total of 14 HST units.
9. Using the 45 degree line on your ruler, trim the 28 blocks from Step 6 and Step 8 to $3\frac{1}{2}$ " square.

10. Sew two HST units from Step 5 and Step 7 together to make a row as in the diagram.



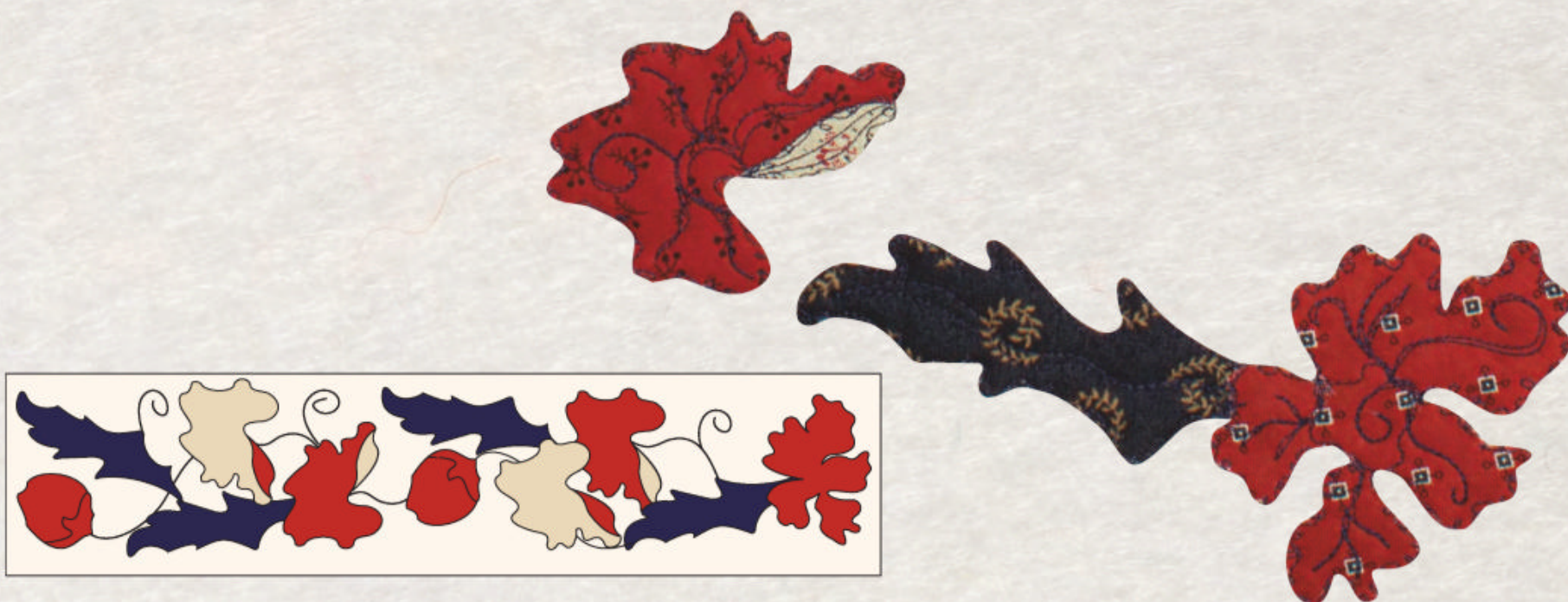
11. Repeat Step 10 to make a total of four rows with the blocks arranged as in the above diagram.
12. Repeat Step 10 to make three rows with the blocks arranged as in the diagram below.



13. Referring to the project photo, sew the four rows from Step 11 and the three rows from Step 12 together to complete the patchwork portion of the quilt which will measure $12\frac{1}{2}$ " x $21\frac{1}{2}$ ".

We love all things patriotic!
-J, J, and J





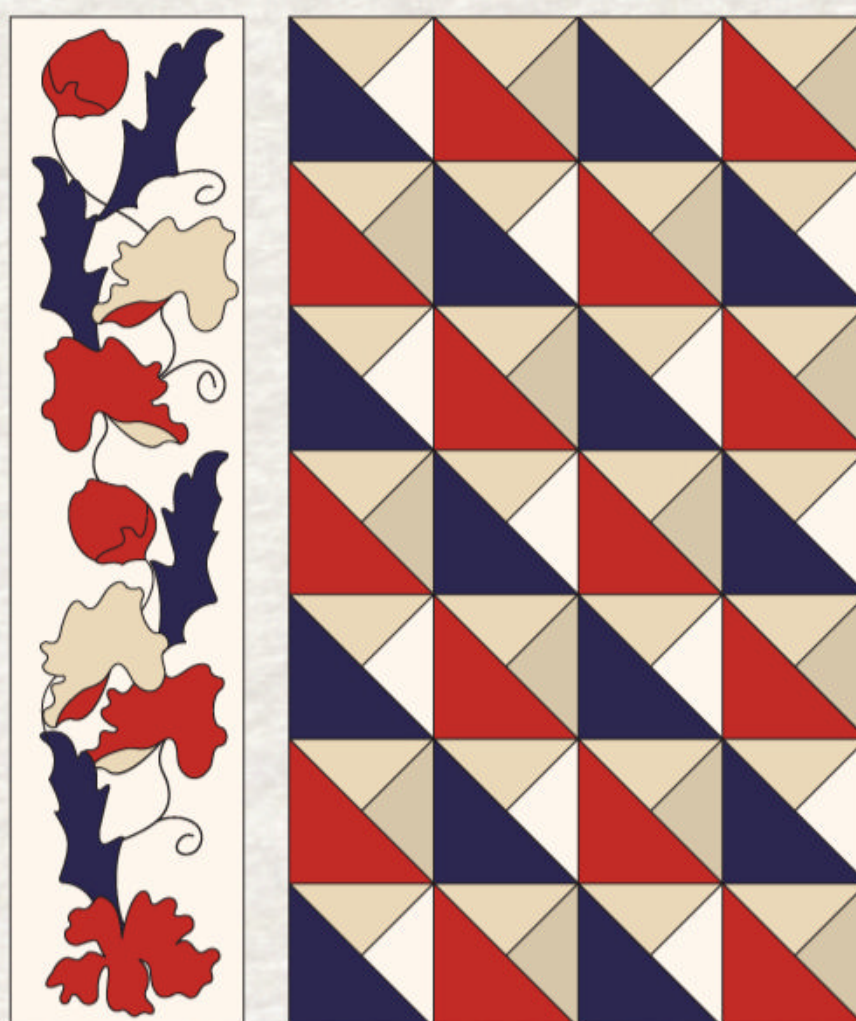
EMBROIDERY AND APPLIQUÉ

1. Fold the 5" x 22" appliqué background in half in both directions and gently finger press for pattern alignment.
2. Arrange the two pages of the appliqué Layout Diagram from the Template Insert, then position the center finger-pressed lines over the center lines of the layout diagram.
3. Using a light box or window, lightly trace the vine lines onto the fabric.
4. Cut a 4¾" x 17" strip of iron-on stabilizer then center and press to the back side of the appliqué background. Press the front side as well.

TIP: Using a Teflon pressing sheet to cover the stabilizer when pressing will ensure no sticky residue is left on your iron.

5. Embroider the vine lines using an outline or stem stitch and size 8 perle cotton, or two strands of floss. Robin prefers to use an embroidery hoop to prevent pulling the stitches too tight, causing distortion.
6. When embroidery is complete, press well, then trim to 4½" x 21½".
7. Arrange the flowers and leaves on the appliqué background using the Layout Diagram as a guide, then fuse in place.

8. Using an adjusted blind hem, zigzag, or other decorative stitch, sew the appliqué flowers and leaves to the background. Robin chose to adjust her machines zigzag stitch to ⅛" in width and length for her fusible appliqué.
9. When the appliqué border is complete, sew it to the left side of the patchwork unit completed in Step 13 of the Sewing Instructions section. The top will now measure 16½" x 21½".
10. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.





ROBIN KOEHLER has been quilting since 1998 when she learned from another Coast Guard spouse while stationed overseas in Puerto Rico. NESTLINGS by Robin began in 2004. In the 16 years since, Robin has attended Quilt Market and lectured and taught her varied range of workshops at guilds in the eastern U.S. and at the 2019 Quilt Festival. Her designs have been featured in many publications.

Hand appliqué and all manner of hand work have been her greatest passions. Robin's love and fascination with the history of quilts and the women who made them contributed to becoming an AQS Certified Quilt Appraiser in September of 2019. The NESTLINGS brand has grown to encompass #heritagearchitect where Robin is honored to help others complete their family heritage through hand-quilting commissions.

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www.nestlingsbyrobin.com
www.nestlingsbyrobin.blogspot.com
www.facebook.com/NestlingsbyRobin



How Great Thou Art



DESIGNED BY DEANNA HODSON

Stitched by Jennifer Todd

Machine quilted by Merry Jo Bell

Finished quilt size: 60" square

PART
TWO
OF FOUR

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

MATERIAL REQUIREMENTS

- ❑ 2 yards creamy solid for background
- ❑ 1½ yards medium brown solid for borders
- ❑ 1¼ yards tan solid for sashing and scallops
- ❑ 2 yards black solid for scallops, cornerstones, center, and binding
- ❑ 2 – 3" x 6" rectangles of light to medium purple wool for squirrel bow and flowers
- ❑ 8" x 20" celadon green wool for vase and birdhouse
- ❑ 6" x 7" pale green wool for birdhouse
- ❑ 14" x 18" total of medium yellow/green to medium and dark green wool for leaves and grass
- ❑ 10" square total of light to medium yellow wool for flowers, butterfly, and bird
- ❑ 7" square honey yellow wool for beehive
- ❑ 1" square bright orange wool for flowers
- ❑ 8" x 12" total of light to dark gray wool for bird and watering can
- ❑ 6½" square black wool for butterfly and dragonfly
- ❑ 8" x 21" brown wool for tree limbs, bucket, wheelbarrow, flowers, rose stems, and squirrel
- ❑ 4" x 8" toffee brown wool for squirrel
- ❑ 8" square terracotta wool for turtle and bluebirds
- ❑ 6" x 8" red wool for tulips
- ❑ 4" x 6" fuchsia pink wool for cone flowers
- ❑ 12" square medium/dark pink wool for roses
- ❑ 10" x 20 medium pink wool for roses
- ❑ 3" x 10" royal blue wool for bluebirds and flowers
- ❑ 5" x 6" total of light to medium periwinkle blue wool for dragonfly wings, bow, and flowers
- ❑ 12" x 16" pale to light blue mottled wool for fence and fence shadow
- ❑ 5" x 7" each of parchment, sand, and creamy white wool for bunny, squirrel, bucket, and birdhouse
- ❑ 3¾ yards fabric of choice for backing
- ❑ Valdani size 12 perle cotton in colors to match wool appliqué
- ❑ DMC size 5 perle cotton #4180 variegated pink (Deanna chose #107, variegated red/pink shown in the Winter 2020 issue)
- ❑ Steam-a-Seam Lite2
- ❑ Freezer paper

Deanna's four-part project is especially full of wonderful summer-inspired images. We hope you are enjoying pulling this one together—after this issue you should really start to see things coming together!

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

From sand wool, cut:

- 1 of Template 1D for bucket

From parchment wool, cut:

- 1 each of Templates 2C–2G for tail, foot, hand, bunny, and arm

From creamy white wool, cut:

- 1 each of Templates 4A, 4G, and 4F for body of birdhouse

From brown wool, cut:

- 1 each of Templates 1A, 1E, 1W, 1Y, and 1Z for bucket, flower center, and wheelbarrow bars
- 1 of Template 2FF for flower center
- 1 each of Templates 4C and 4M for limb and door of birdhouse

From medium periwinkle wool, cut:

- 1 each of Templates 1L and 1M for dragonfly wings
- 1 each of Templates 2GG and 2HH, small shapes for lilac petals

From medium yellow wool, cut:

- 1 each of Templates 1P–1T for sunflower petals
- 1 of Template 2EE for sunflower
- 1 each of Templates 3Y, 3GG, and 3PP for flower centers
- 1 each of Templates 3QQ–3SS for butterfly
- 1 each of Templates 4Y and 4Z for flower centers
- 3 of Template 4AA for flower centers

From light yellow, cut:

- 1 each of Templates 1H, 1I, 1O, 1U, and 1V for left and right side sunflowers and three sunflower petals

From royal blue wool, cut:

- 1 of Template 1AA for wheelbarrow
- 1 each of Templates 4O, 4P, and 4T for bluebirds

From terracotta wool, cut:

- 1 each of Templates 4N, 4R, and 4S for bluebirds

From pale green wool, cut:

- 1 each of Templates 4E, 4B, 4H, 4J, and 4L for roof, top accent, base of top, base of middle and bottom decks



From celadon green wool, cut:

- 1 each of Templates 2V and 2X for behind lilac petals
- 1 each of Templates 4D, 4I, and 4K for roof accent and rims of middle and bottom decks

From yellow/green wool, cut:

- 1 each of Templates 1F and 1G for leaves
- 1 each of Templates 2W and 2DD for leaves at far right and at right of sunflower

From medium green wool, cut:

- 1 each of Templates 1X and 1BB for grass and greenery in wheelbarrow

From dark green wool, cut:

- 1 each of Templates 1B, 1C, 1J, and 1K for stems and calyxes
- 1 each of Templates 2M, 2N, 2T, 2CC (below ear, under sunflower), 2B, 2O (above ear), 2U (at the bottom right), and 2BB for stems and leaves



- 1 each of Templates 3A–3F for stems and leaves
- 1 of Template 4BB for calyx
- 3 each of Templates 4EE–4GG for leaves

From medium pink wool, cut:

- 2 of Template 1CC for flowers
- 1 each of Templates 2P, 2Z, and 2AA for top of top flower and top and middle accents of flower at bottom right
- 8 of Templates 4DD for flower buds
- 1 of Template 4CC for flower bud on calyx

From light pink wool, cut:

- 1 each of Templates 2A, 2H, 2I, and 2J for handle, ear, and ribbon around neck
- 1 each of Templates 2K, 2L, 2Q–2S, and 2Y for flower above handle, front petals on top flower, and base of bottom right flower
- 1 each of Templates 3HH–3OO for top flower
- 1 each of Templates 4Q, 4U–4X for flowers

From light purple, cut:

- 1 each of Templates 3Z–3FF for left flower

From medium purple, cut:

- 1 each of Templates 3Q–3X for right flower

From bright orange wool, cut:

- 1 of Template 1DD for flower

From black wool, cut:

- 1 of Template 1N for dragonfly body
- 1 of Template 3TT for butterfly body

From light gray wool, cut:

- 1 each of Templates 3I, 3P, and 3Q for spout and watering can accents

From medium gray wool, cut:

- 1 each of Templates 3N, 3G, 3M, 3H, and 3J–3L for watering can, handle, top rim of watering can, spout, sprinkler rim, sprinkler, and base between spout and sprinkler

SEWING INSTRUCTIONS

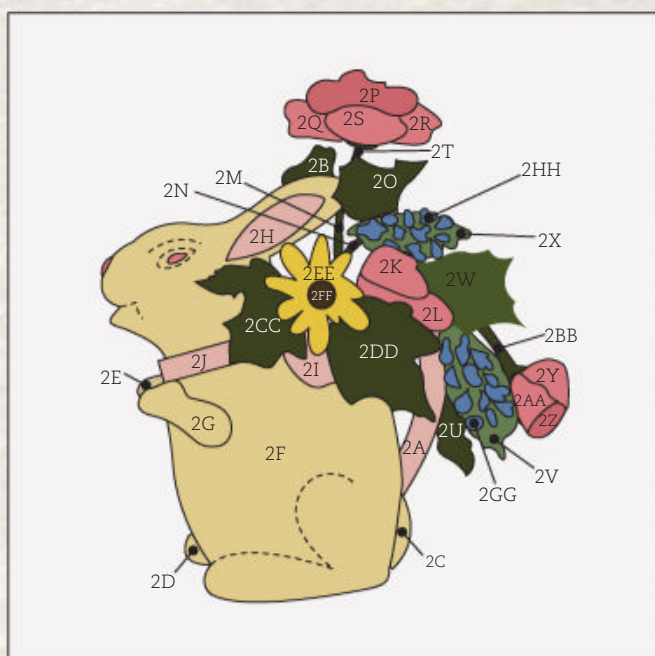
Note: All blocks will be trimmed down to 10½" square. Take care when positioning the appliqué motifs so they stay within the 10" finished block size.



LAIN'S NURSERY

LAIN'S NURSERY

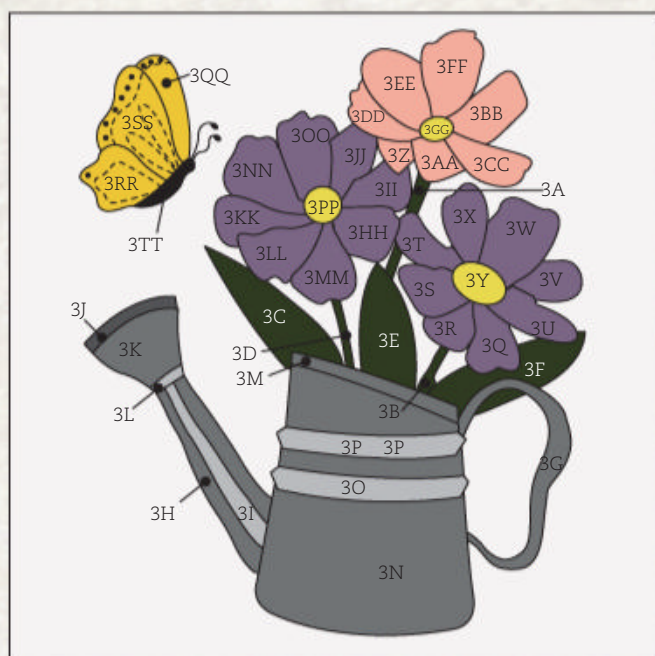
1. Referring to the project photo and diagram, arrange the bucket, stems, leaves, sunflower, dragonfly, grass, and wheelbarrow of blooms on the 12" creamy solid background square and affix in place.
2. Appliqué each motif using the blanket stitch and coordinating thread.
3. Template 1BB is a piece of green wool for under the flowers in the wheelbarrow. Add lazy daisy stitches for leaves in a variety of green shades on this green background around the flowers.
4. Using a back stitch and black thread, embroider the wheel and barrow supports in place.
5. With purple floss, add three wrap French knots for the lilac blooms.
6. Deanna chose to use the twilling stitch for "Lain's" with red size 5 perle cotton. There is a how-to video at needlenthread.com to assist you should you choose this stitch. "Nursery" is stitched with a back stitch and the same red perle cotton.
7. When appliqué is complete trim to 10½" square.



HOPPY MOTHER'S DAY

HOPPY MOTHER'S DAY

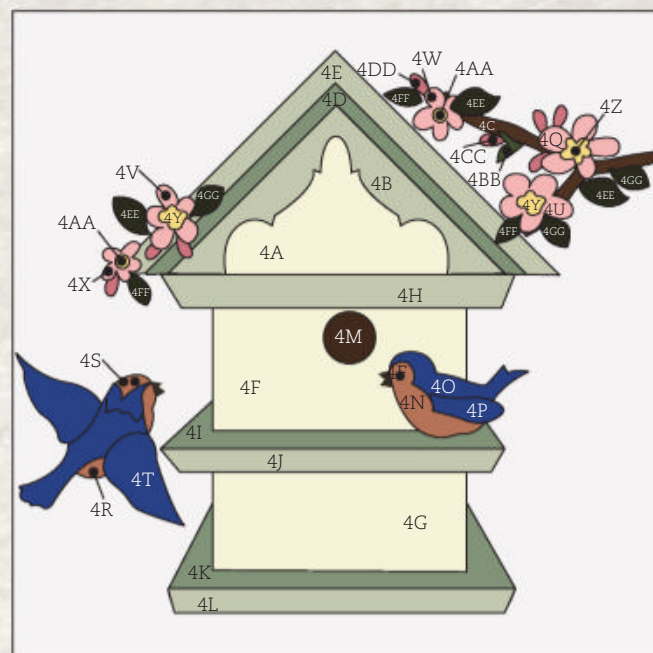
1. Repeat Steps 1 and 2 to lay out and stitch the bunny, ribbon, leaves, and blooms.
2. The lilacs are created by first blanket stitching the background celadon wool. Then add the small periwinkle petals. These are stitched with three wrap French knots. There are additional French knots between some of the petals to fill in where smaller petals would be found.
3. With coordinating thread and the back or running stitch, embroider the leg, mouth, eye, and eyebrow lines on the bunny. Add veins to the leaves as well.
4. The nose and eye are satin stitched with pink floss.
5. When appliqué is complete trim to 10½" square.



A SPRINKLE A DAY

A SPRINKLE A DAY

1. Repeat Steps 1 and 2 to lay out and stitch the watering can, stems, leaves, flowers, and butterfly.
2. With black floss and a back stitch, embroider the lines and antennae of the butterfly. Add French knots to the antennae and the outer edges of the wings.
3. When appliqué is complete trim to 10½" square.



THERE'S NO PLACE LIKE HOME!

THERE'S NO PLACE LIKE HOME

1. Repeat Steps 1 and 2 to lay out and stitch the birdhouse, bluebirds, and branch of blooms.
2. The flower centers are held in place with three wrap French knots.
3. Using black floss, add French knot eyes to the birds and a satin stitch beak.
4. When appliqué is complete trim to 10½" square.

Watch for the Fall 2021 issue for the next installment of the *How Great Thou Art* quilt.

FIND PREVIOUS PARTS

In case you missed it: You can find part one of this pattern in the Spring 2021 issue. Check out primitivequiltsandprojects.com for back issues and digital downloads.





DEANNA HODSON and her husband live in Olathe, Kansas. She had no quilting aspirations until shortly after she inherited her mother's collection of lovely handkerchiefs. While traveling in 2001, Deanna came across a quilt in a home decorating magazine with sashed appliqué bouquets. At that moment she knew what to do with her mom's hankies, and she has been quilting ever since! Deanna then discovered wool appliqué at an AQS show and enjoys the versatility and dimension this kind of appliqué offers. She has designed many patterns, taught classes and workshops, and held guild presentations across Kansas, Nebraska, and Missouri. As a natural progression from pattern writing, Deanna has been working for Primitive Quilts & Projects as Technical Editor since 2016.
Deanna@rosecottagequilts.com



PRIMITIVE FLOWER BASKETS

These cute little primitive quilts were easy to make. The lighter one is 16" x 23½" and the darker one is 12½" x 18". Jeni sewed strip sets together, then trimmed to form six square Rail Fence blocks. These blocks provide a nice background for wool or cotton appliqué.

Jeni likes to make baskets or vases filled with flowers, stems and leaves, and even birds. Quick projects like these make wonderful table toppers, wall hangings, or gifts. And they use up your fabric and wool scrap stash!

You can find these patterns and more as digital downloads or printed patterns at www.woolenwillowdesigns.com. Or put your own spin on the concept. Let us know how it turns out!





The letters 'DNA' are rendered in a large, stylized, cursive font. The 'D' and 'A' are yellow, while the 'N' is blue. They are positioned on a dark, horizontal-grained wooden plank.

DESIGNED BY LAURIE SIMPSON

Finished quilt size: 74" x 92"

Finished block size: 12" square



Laurie created a great, adaptable project for us this time. DNA is a fast, easy quilt that turns a layer cake and background yardage into a quick bed-size quilt. Consider the creative possibilities in choosing your favorite color scheme or adding cotton or wool appliqué that shows off your personal style and interests.

MATERIAL REQUIREMENTS

- ❑ 1 layer cake of blue prints (40 – 10" squares)
- ❑ 6½ yards orange print for background

CUTTING INSTRUCTIONS

From layer cake, cut:

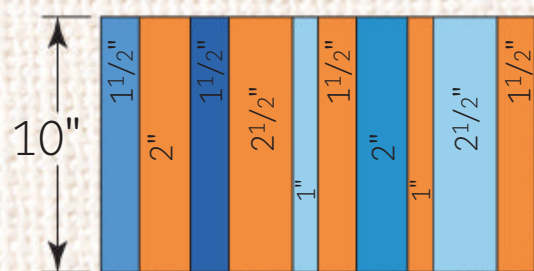
- 30 – 1" x 10" strips
- 54 – 1½" x 10" strips
- 18 – 2" x 10" strips
- 18 – 2½" x 10" strips

From orange print, cut:

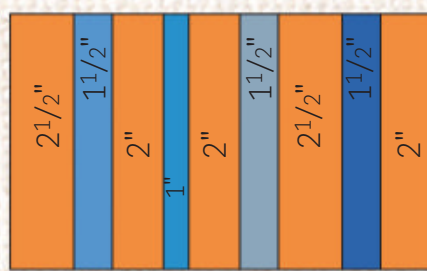
- 7 – 10" x WOF strips, then sub-cut them into:
 - 18 – 1" x 10" strips
 - 30 – 1½" x 10" strips
 - 54 – 2" x 10" strips
 - 24 – 2½" x 10" strips
- 21 – 6½" x WOF strips for horizontal sashing and borders, sub-cut three strips into:
 - 8 – 6½" x 12½" rectangles for vertical sashing
- 9 – 2¼" x WOF strips for binding



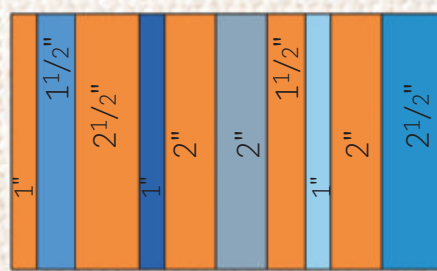
SEWING INSTRUCTIONS



BLOCK A

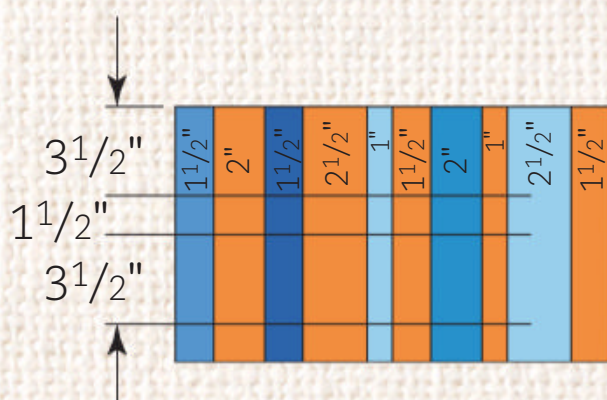


BLOCK B



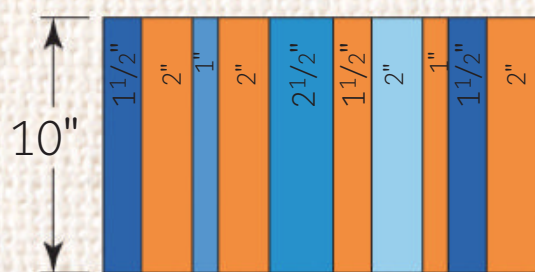
BLOCK C

1. Referring to the diagram for Block A, sew together the orange and blue strips in the order shown. The block will measure 10" x 12 1/2". Repeat to make a total of six blocks.
2. From each of the six blocks cut 2 – 3 1/2" x 12 1/2" strips and one 1 1/2" x 12 1/2" strip.

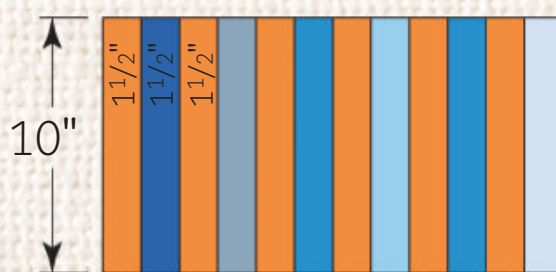


*I love the color orange,
and I can imagine
this fun quilt on
a picnic table for a
family meal outside!
—Jeni*

3. Repeat Steps 1 and 2 to make six Blocks B, then sub-cut into strips.
4. Repeat Steps 1 and 2 to make six Blocks C, then sub-cut into strips.



BLOCK D



BLOCK E

5. Repeat Steps 1 and 2 to make six Blocks D, then sub-cut into strips.
6. Sew together the remaining six 1 1/2" x 10" blue strips with the six 1 1/2" x 10" orange strips as in the diagram for Block E.
7. Sub-cut Block E into six 1 1/2" x 12 1/2" strips.

DNA BLOCK ASSEMBLY

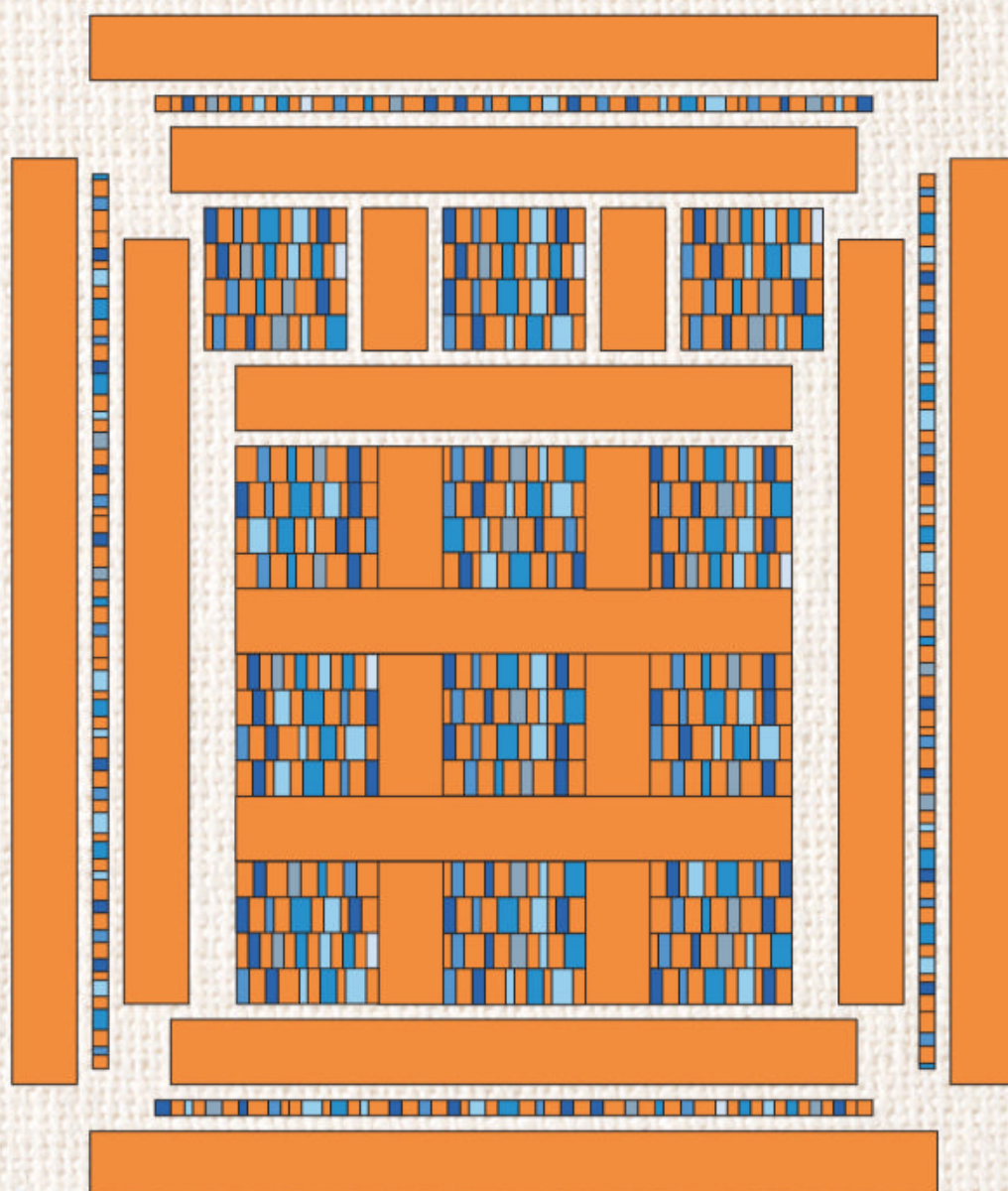
1. Sew together four 3 1/2" x 12 1/2" strips at random to make a 12 1/2" square block.
2. Repeat Step 1 to make a total of 12 blocks.

COMPLETING THE QUILT

1. Lay out your completed DNA blocks in a pleasing arrangement with four rows of three blocks.
2. When pleased with the arrangement, sew the three blocks in each row with two 6½" x 12½" orange print sashing strips between as in the Quilt Assembly Diagram. These rows should each measure 12½" x 48½".

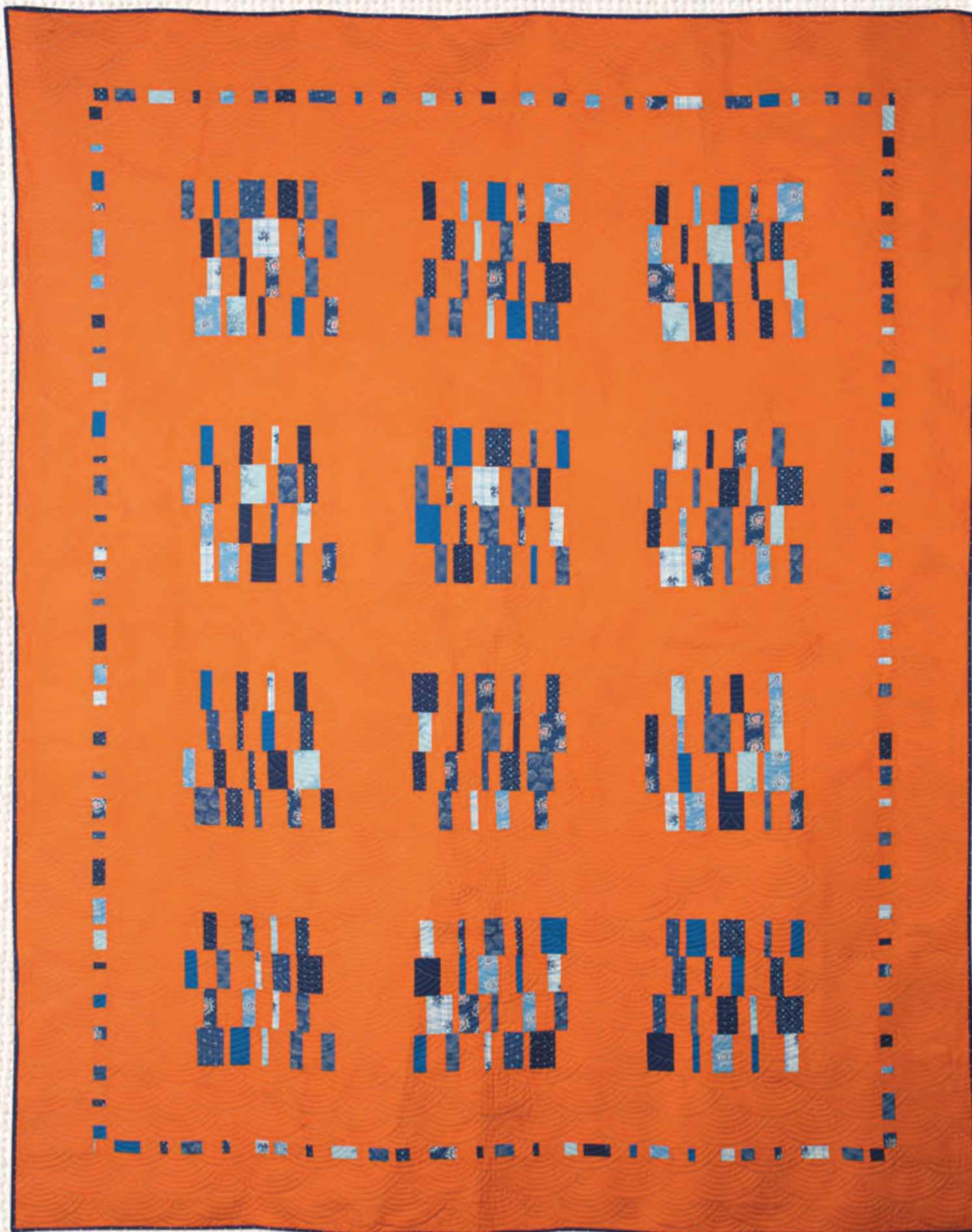
Before making the horizontal sashing and border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

3. Make 3 – 6½" x 48½" orange print horizontal sashing strips and sew them between the four block rows from Step 2 as you see in the Quilt Assembly Diagram. The quilt center should measure 48 ½" x 66 ½".
4. Make 2 – 6½" x 66½" orange print side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.
5. Make 2 – 6½" x 60½" orange print top and bottom inner border strips, then sew those to the top and bottom of the quilt top.



QUILT ASSEMBLY DIAGRAM

6. Randomly sew together the 30 – 1½" x 12½" pieced strips to make one long strip.
7. Sub-cut the strip from Step 6 to make 2 – 1½" x 78½" side second border strips, then sew those to the sides of the quilt top.
8. Sub-cut the remainder of the strip from Step 6 to make 2 – 1½" x 62½" top and bottom second border strips, then sew those to the top and bottom of the quilt top.
9. Make 2 – 6½" x 80½" orange print side outer border strips, then sew those to the sides of the quilt top.
10. Make 2 – 6½" x 74½" orange print top and bottom outer border strips, then sew those to the top and bottom of the quilt top.
11. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.



LAURIE SIMPSON: A lifelong needle artist, Laurie's quilts grace galleries and private collections. A patchwork quilt in a magazine inspired Laurie to take up quilting at the age of 14. Laurie designs fabric for Moda Fabrics and lives with her husband Bill in Ann Arbor, Michigan. They share their home with two rescue dogs, Gibby and Cassie. She has been featured in many publications. Her books include: *Folk Art Friends*, *Everyday Folk Art*, *Modern Primitive Quilts*, *Victory Girls*, *Quilts and Rugs*, and *Blue and White*.

www.etsy.com/shop/MinickandSimpson
minickandsimpson.blogspot.com

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+ Advice on those tough projects

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De-Vi-De

OUR SPIN ON

Garden Walk

DESIGNED BY
BECKY JORGENSEN

BY JUDY WILLIAMSON

This is a summery and scrappy little quilt from our Spring 2015 issue. I've always loved it, and I was excited to finally buckle down and make it. Back in January and February during a few nice snowstorms, the summer garden theme became a fun contrast to wintry conditions outside.

Leah and her family came to visit one day. Maddie (3 years old) loves my Bananagrams game. After they left, I got out my fabric and a handful of Bananagrams letters fell out. It's always heartwarming to see signs of little people even after they've gone home.

Garden Walk is comprised of half- and quarter-square triangles; the number of points and seams created a bit of discomfort for this timid stitcher. While making all the pointy little blocks, I took time to square everything, measure excessively, and trim where needed. This is probably second nature for you, but the imperfectionist in me tends to move on and hope for the best.



Garden Walk
provided a splash
of summer on
snowy days.



All those points
and seams!
This project required
discipline but the
result was worth it.



To my agony, Mom always made me square up, rip out, redo, trim, and press properly. Well, she must have been with me during this particular quilt project; it's the only explanation for why I took the extra time to do it right. And look how nicely it turned out!

Roxy and I normally hang out in my living room. For machine sewing, I set up my sewing machine in the dining room—she seemed bothered at the change of scenery. But when the piecing was complete and we moved back to the living room for hand appliqué, she relaxed.

As for the appliqué, I wasn't sure what type of needle and thread to use with wool on cotton. So I referred to our handy Needle & Thread Chart in the About the Projects section of our magazine (it's in every issue) for guidance. As the chart suggested, I used a #7 embroidery needle and 8 weight perle cotton. It was good advice.

This was a super fun project. I encourage you to give it a try!



Roxy and I enjoying our usual hangout spot in the living room. —Judy

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INSPIRATIONS AND INFLUENCES

With Mother's Day and Father's Day on our mind, we thought it would be fun to learn how either or both of your parents influenced your art. And if neither did, tell us who else influenced your art.

DEBBIE WICK

What a wonderful question! I have a whole family of artistic influencers! As a little girl, I was always out in my dad's cabinet shop putting together scraps of wood from his original cabinet designs into doll beds, chairs, and couches!

My mom would help me make the coverings. She also taught me how to make clothes for my Midge doll. My mom made beautiful embroidered pillowcases as a young girl that she still treasures, and not a spot on them! Both of my grandmothers were beautiful quilters who loved handwork. I have shared Grandma Lanzer's cathedral window quilt which I cherish! I am also sharing my dad's grandfather clock's sunburst, which has 40 separate pieces! He was well known in northwest Ohio as a talented master wood craftsman and designer. I caught the bug early, following in their footsteps!



ROBIN KOEHLER

I feel my background is pretty typical, with my mom teaching me crafts at an early age. I started with beading and cross stitch (the owl was my first project) at around age eight. She also encouraged sewing through high school with the work being split; I would cut out the clothes and she would sew them. We each did the part we felt was more palatable, which is hilarious now since I design and sew all the time. Thanks Mom!

SANDY MIARECKI

My paternal grandmother's name is Lydia Lanier. I credit her with my artistry but more my creativity, and having the satisfaction of creating something with my hands. Nana was a seamstress, a knitter, and rug braider among her many talents. I never became a seamstress, but she was the one who taught me how to use a sewing machine, how to knit, and how to do rug braiding. This is where I found my love of wool. We would go to the local Ware Woolen Mill and buy wool for 50 cents a pound for our rug braiding.

Today I am a rug hooker and still have that love for wool and adding a braided edge to some of my rugs. She is gone now but my grandmother's creativity lives on in me every day. Thank you Nana. Love and miss you.



LAURIE SIMPSON



My sister Polly has been my greatest influence. When I was making quilts to amuse myself back in high school and college, Polly would "ooh and aah" over my work. At that time she was a decorator and antique dealer. Later on, when I quit an office job and was taking a break in my work life, Polly commissioned a quilt. Then another quilt, then referrals, then we did a book together. It all started from that. Polly's love of antique and folk art took hold in me and I have never looked back.



ASK AWAY!

Do you have a question for our designers?
Send it to judy@primitivequiltsandprojects.com
and it may appear in a future issue.

CHRISTINE SCHULTZ

My sewing career began waaaaay back in junior high school when I took home ec and made my mom a shirtwaist dress, which she wore A LOT. I ended up making her two more! I also dabbled in beading and making eggshell ornaments, and she was my biggest fan. When I got to college, I started quilting, and one of the first quilts I made was for my dad. I can't really say my parents influenced my quilting, but they sure provided a lot of support!

KAY HARMON

My mother was one of 18 children so as one would expect, Grandma didn't have time to sit and teach her to sew. Shortly after I was born, my mother got a treadle sewing machine. She used that machine to make clothes for my two sisters and me. Money was hard to come by and fabric was a precious commodity, so she had to be very creative and frugal when designing and cutting. At a young age I wanted her to teach me to sew, so she would allow me to sit at the machine and treadle. I loved the rhythm and the feeling of accomplishment when a seam was sewn. I learned many valuable lessons at that old treadle machine: patience, creativity and persistence to see a task to completion. My mother was my biggest cheerleader. I hope in some small way I am an inspiration to others in the way my mother was an inspiration to me.



I'm the oldest of 5 kids. My parents were self employed. Being the oldest I took over many of the "mommy tasks."

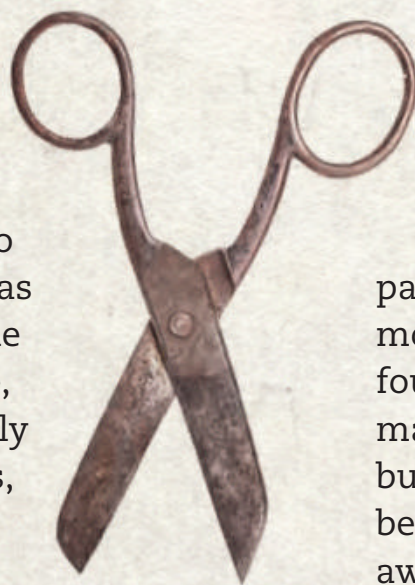


That's me in the center.

LISA WATSON

My art was influenced by my mom and her mom, my grandmother. Mom taught me to sew at an early age, because I was interested, beginning with Barbie clothes. She sewed all of her life, making clothes for us in the early days, and then doing alterations, craft items, and weddings to earn money, for many years.

It was my grandma who started me on my first quilt ... a Sunbonnet Sue. The Sue dress and bonnet appliqués were cut from scraps of her dresses that she'd made herself. They were sewn with a zigzag stitch onto pink broadcloth! I never finished it, because I got uninspired when it came to embroidering the hands and feet in black thread, but someday I plan to finish it, to honor her legacy and my start in quilting. She made many quilts over the years, most of them out of polyester double-knit, because that's what was readily available at the time.



I was deeply touched when, after my dad passed away and I was going through dad and mom's house to take care of their things, I found a quilt tucked away that my grandma had made many, many years before, with appliquéd butterflies. That had special meaning to me because in my mom's last few years (she passed away two years before my dad did), she was very sick, and whenever she would see a butterfly she took it as a sign that things would be better that day. It was almost as if that butterfly quilt was there as a sweet sign from my mom.

My own art took wings in high school, where I had access to many sewing classes and could build on my love and joy of sewing and quilting, so much so that I majored in home economics in college, with minors in business and journalism. I've been blessed to have been able to work in the fabric industry in one capacity or the other since around 1993.

DEANNA HODSON

I had no thoughts of making quilts. When my mom passed, I had such a strong desire to gather her hankies. I had no idea what for. Shortly after, I was looking through a home decorating magazine and saw a quilt of appliquéd bouquets with sashing. It was like a lightbulb turning on and I knew what to do with my mom's hankies. I have been quilting ever since.

Later my dad shared with me that when he was young his mom and grandmother would have a huge quilting frame in the living room where they worked together hand quilting their hand-pieced quilts. With that information I contacted my Aunt Margaret, dad's sister, to see if she had any of my grand and great grandmother's quilting patterns, tools, quilts, etc. She blessed me with a lovely Wedding Ring quilt that was made by the two of them together. An amazing treasure.

Another thought that I know you've all heard is "measure twice, cut once." My dad had an incredible gift of fabricating with iron and steel. As I began quilting, many of the measuring and cutting techniques I learned watching him came to mind. I love how things you never realized you were learning from your parents bear fruit as you mature and try your hand at the gifts and talents you've been blessed with.





QUILT 2 END ALZ

As a quilter and an advocate to end Alzheimer's disease, Ashli Montgomery noticed that these two communities have a tremendous overlap.

Many people do not have a good understanding of the disease nor what to look for or what to do when a loved one shows signs that could reflect dementia. As a trained community educator with the Alzheimer's Association, Ashli felt called to share her knowledge with quilters. She decided to spearhead a community of quilters who want to see a world without this devastating, fatal disease. Her mission is to connect quilters with the fight to end Alzheimer's disease ... together, quilting to mend the mind.

Ashli shared her plans with the women in her family: her mom, daughter, sister, nieces, and sister-in-law. She asked for their help, and they all agreed to do anything they could.





In 2019, when Ashli filed paperwork to create Quilt 2 End ALZ (Q2EA), a 501(c)(3), incorporated, nonprofit, they all agreed to serve as her advisory board members. Her daughter works for the organization at least one day each week around her college schedule; her mom and sister proofread; her niece (who happens to be an incredibly talented graphic designer) illustrates all of their patterns and also designs quilt patterns and helps with all the digital “things” required to run a business in 2021. All seven of them quilt and share ideas and feedback to support Q2EA.

The purpose of Q2EA is to educate quilters, support one another, and build a community to be there when the unthinkable happens and a loved one is diagnosed with dementia. Ashli’s husband lost his grandmother to Alzheimer’s in 1990, Ashli lost her grandmother to it in 2014, and just last August (2020), Ashli’s mother-in-law died from Alzheimer’s. Her family has been touched by this disease in such heartbreaking, tragic ways, and she doesn’t want anyone to go through that experience feeling uneducated, lost, or alone.

How can you help or get involved? The most important aspect of Quilt 2 End ALZ is connecting with its audience. First and foremost, this is

done by speaking to guilds, bees, and groups. Ashli loves sharing her program via Zoom and eventually in-person, once organizations are meeting together again. In addition to booking her to speak (she has a program specifically for quilters), you can subscribe to Q2EA’s newsletter and follow the group on social media (@quilt2endalz). Sharing news, photos, posts, and interacting within its Facebook group helps the group meet and reach more quilters.





Financially, you can support Q2EA's mission—as well as research, advocacy, and caregiving efforts—through its online shop, where you can purchase merchandise, patterns, quilt kits, and fabric bundles. Be sure to check it out and come back often as the items are unique and the products cycle through the store pretty quickly. On June 20, 2021—summer solstice—the Alzheimer's Association will hold its “The Longest Day” fundraiser. Q2EA will host a day-long virtual sew-in to support this effort. Be sure to follow Q2EA for upcoming details.

For more information, visit quilt2endalz.org or email Ashli at ashli@quilt2endalz.org.

WHAT'S YOUR CAUSE?

We want to hear about your charitable efforts. Send your information to judy@primitivequiltsandprojects.com.

FUN KITS, PATTERNS AND PRODUCTS FROM OUR FRIENDS!

Find order information beneath each listing, or view our Stitchin' Marketplace online at www.primitivequiltsandprojects.com



Ready for Spring Sew Along Pattern Download \$4/block



This is a fun 9 week sew a long! The quilt will be 40" x 40" wool on cotton appliqué with some simple patchwork. Gather up your scraps of wool and 18-20 fat eights of pretty cotton fabrics!
woolenwillowdesigns.com

Summer Strawberries Pattern \$10 • Kit \$42



16" round. Wool appliqué on wool with decorative embroidery. Kit includes pattern, wool, and a bias cut binding. Free shipping on pattern and kit.
carriedawaydesigns.net

Eloise – 22" Fairy Pattern \$9.95 • Woodkit \$11.95 • Apak \$16



By Sparkles 'n' Spirit Doll Pattern Company
Doll pattern: instructions, supply list, and color photo.
Woodkit: dowels and wood feet. Apak: all fairy items.
sparklesnsprit.com

Septober Serenade Pattern \$10 • Kit \$32.85



8" x 20" Runner
grannyslegacypatterns.com/shop/septober-serenade

Green Lightning Quilt Kit \$88



Quilt is 68" x 85". Green Lightning is a cheery quilt with 48 nine patch blocks set on point in a background of reproduction nineteenth century shirting fabric. Kit contains pattern and fabric for the top and binding.
etsy.com/listing/526861596/green-lightning-quilt-kit



Field Lilies and Fancies Pattern Book \$32 Single Orange Lily Kit \$156



Dimensions are 22½" x 12½". Pattern book includes detailed written instructions, 80 color photographs, full scale pattern layout and individually drawn pattern pieces. Traditional wool appliqué and different dimensional techniques create a realistic garden scape! Piece can be framed or made into a pillow.
stores.meetinghousehilldesigns.com

Cutie Tabletop Fabric Frame \$999.95



This easy-to-use Cutie Tabletop Fabric Frame allows you to manage your fabric so you can enjoy the process more. This frame fits on top of a table or desk and is compatible with most sewing machines.
graceframe.com/en/machine-frames/cutie-tabletop-fabric-frame

1-Year Subscription to Rug Hooking Magazine for \$19.95



Discover stunning inspiration for primitive, fine cut, and punch needle projects, expert rug hooking tips and dyeing techniques, step-by-step tutorials, and a FREE, EXCLUSIVE pull-out pattern in every issue!
rughookingmagazine.com/PQP



ADVERTISE WITH US

Do you have a product or project you would like to advertise in our Stitchin' Marketplace? If so, please contact our advertising department at gretchen@primitivequiltsandprojects.com

STITCH TIPS, APPLIQUÉ TRICKS, AND MORE

TEMPLATES

You will notice the format of the templates varies from project to project. The primitive style is all about personal expression and individuality, and whenever possible, we have used the original hand-drawn artwork of our project designers to preserve its primitive charm.

The templates in the template insert do not include a seam allowance. If doing fusible web appliqué, you may need to reverse any necessary pieces. Because felted wool does not fray, there is no need to turn under the edges of the appliqué pieces.

GENERAL GUIDELINES

Before starting each project, keep these basics in mind:

- Yardage requirements are based on 43/44"-wide 100% cotton fabric
- Sew with a ¼" seam allowance unless otherwise noted
- Sew with right sides together unless otherwise noted

PROJECT LEVEL OF DIFFICULTY

Our technical editor has assigned each project a level of difficulty—beginner, intermediate or advanced. Our handy “crow” system will help you decide which project best suits your particular skill level.



CORRECTIONS

No one is perfect. Although we tested and proofread the projects multiple times, mistakes do happen. Before beginning a project, visit primitivequiltsandprojects.com/corrections for any corrections.

DESIGN NOTES

Some of the fabric swatches used as text backdrops and page design elements in this issue are by Moda Fabrics, Andover Fabrics and Marcus Fabrics. The wool swatches were hand-dyed by Jeni Gaston.

ASSISTANCE We would like to thank Jennifer and Sheila at Marietta Blueprint for assisting us in enlarging and testing patterns in our template insert. We have given them a complete set of our magazines so that they can help you enlarge any of the necessary templates.

For assistance, contact: Marietta Blueprint
309 Putnam St., LL, Marietta, OH 45750
Monday–Friday 8 a.m.–5 p.m.
740-373-6312 (phone/fax)
mariettablueprint@frontier.com

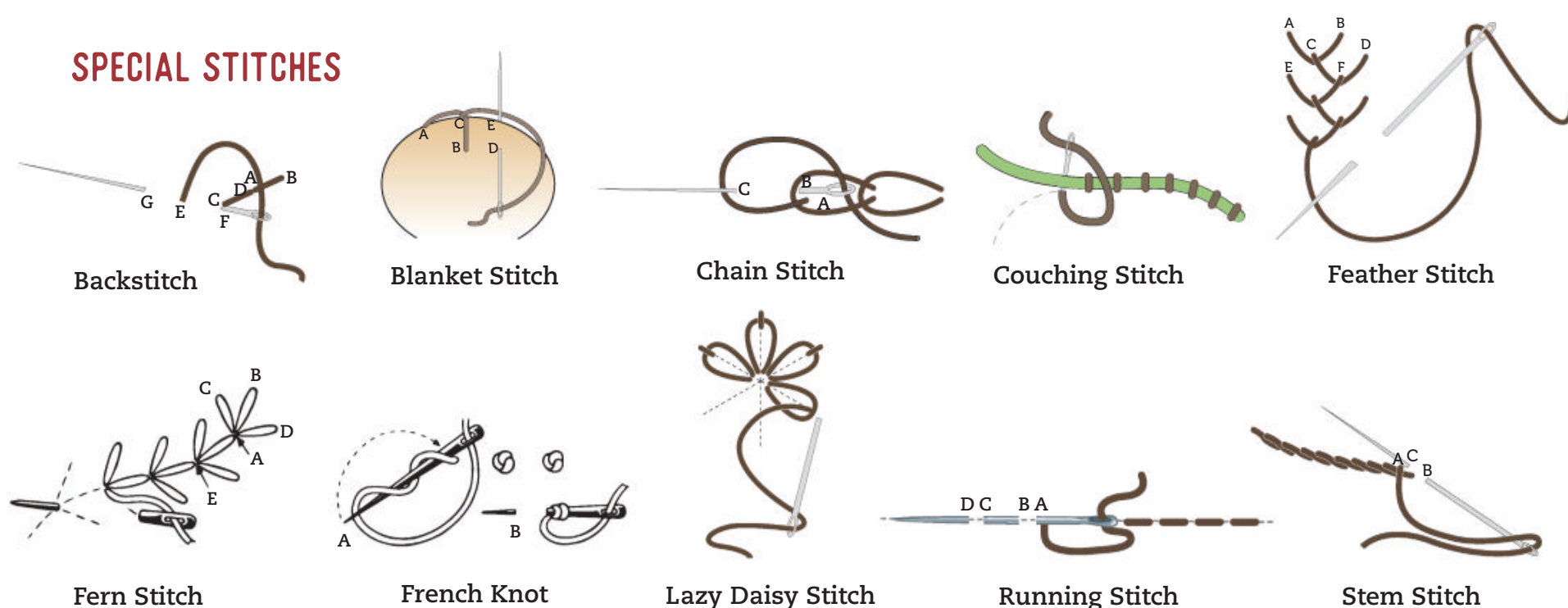
COMMON ACRONYMS:

WOF - Width of Fabric
LOF - Length of Fabric
HST - Half Square Triangle
QST - Quarter Square Triangle

RESULTS

We believe the instructions for the projects are accurate. The projects have been proofread by our technical editor. Because materials, equipment, and individuals vary, your results may differ slightly from what is shown for each project. We cannot guarantee results or assume liability for unexpected results.

SPECIAL STITCHES



APPLIQUÉ METHODS

FREEZER PAPER METHOD FOR WOOL APPLIQUÉ

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the dull side of freezer paper, leaving approximately ¼" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Using the wool setting of your iron, press the shiny side of the freezer-paper templates onto the right side of the appropriate-colored wools,
4. Cut out each shape on the drawn lines, then remove the freezer paper.

FUSIBLE METHOD FOR WOOL APPLIQUÉ

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the paper side of fusible web, leaving approximately ¼" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Following the manufacturer's instructions, press the fusible web templates onto the wrong side of the appropriate-colored wools.
4. Cut out each shape on the drawn lines, then remove the fusible web backing.

PRESS'N SEAL TRACING METHOD

Place Press'n Seal over the template design and trace desired lines. Peel off the Press'n Seal, place it onto the wool piece where you want the stitching to be and smooth it out. Stitch. Peel off the Press'n Seal after you have finished stitching, very carefully pulling down towards yourself, not up/away.

NEEDLE & THREAD CHART

Purpose	Needle	Thread
Big-stitch quilting	#7 Embroidery or wool appliqué needle Size 11 quilting needles	12 Wt. perle cotton Hand-quilting thread
Cotton appliqué Needleturn appliqué	Size 11 appliqué needle Size 11 milliner	100 Wt. silk 60 Wt. cotton
Embroidery	#7, #9, or #10 Embroidery needle Wool appliqué needle #24 Chenille needle	12 Wt. perle cotton 50 Wt. cotton floss Embroidery floss, with 2 strands
Piecing by hand	Embroidery needle long enough to hold a lot of stitches #9 is good length	50 Wt. cotton
Piecing by machine	#80 Sewing machine needle	50 Wt. cotton
Shirring, standing wool	Shirring needle 5-6"	Heavy-duty thread
Whipstitch edge of rug	Jumbo tapestry needle	Yarn
Wool, wool appliqué (on cotton and on wool)	#22, #24 Chenille needle #7 - #9 Embroidery or wool appliqué needle Large-eye embroidery needle	8 or 12 Wt. perle cotton 6-Strand floss, using 2 strands 2-Strand floss or wool thread Any thickness

YELLOW CREEK QUILT DESIGNS

BY JUDY WILLIAMSON

Yellow Creek Quilt Designs is located in Pearl City, Illinois (a booming town of 800 people), in an historic turn-of-the-century bank building. Jill Shaulis is the owner, but first and foremost she considers herself a family person—wife, grandma, mom, sister, daughter. She has three grown children and seven grandchildren. When her kids were young and starting school, she started thinking how it would be nice to open a quilt store and have some flexibility in her schedule. Shortly after she took a quilt class with her mom, an old bank building came up for sale. In 1992, along with her sister and brother-in-law, she bought the building and opened a combination quilt and antiques shop.

In over 4,300 square feet of quilting heaven, Yellow Creek Quilt Designs offers Jill's custom-designed fabrics, personally designed patterns, and projects that lend themselves nicely to any type of fabric; quality quilting fabrics, kits, and accessories; a broad variety of patterns and

books; a great selection of wool; plus high-quality Valdani threads and unique gifts.



Jill is a fabric designer and a teacher—she taught physical education for 10 years. Now she teaches quilting to eager stitchers all around the country. When teaching a class, she is known for standing on a table so everyone in the room can see what she's doing. She's known as "that lady who stands on the table." So far she hasn't fallen (knock wood)! She designs for Robert Kaufman Fabrics, and she is working on her third line with them.

Before COVID-19, Yellow Creek Quilt Designs was open six days a week, staffed with retirees. When the pandemic hit, Jill closed the store completely from mid-March through mid-June. When it was okay to reopen, her staff were uncomfortable working in a store. Jill dropped store hours to three days a week to cover it all by herself. Business is down, but she's holding her own. Fortunately, she had an established customer base before the pandemic. Being a teacher, Jill really misses speaking with people and teaching, and looks forward to working in person again.

Jill is a list-maker and goal-setter, continually setting annual and five-year goals. For 2021: 1) get through it, and 2) see if the limited shop hours will suffice. This would provide more family time while still letting her do what she loves. Jill feels so blessed to love what she does and blessed that people love what she does.

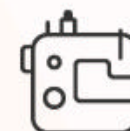
If you're ever near Pearl City, Illinois, be sure to visit Jill and Yellow Creek Quilt Designs.



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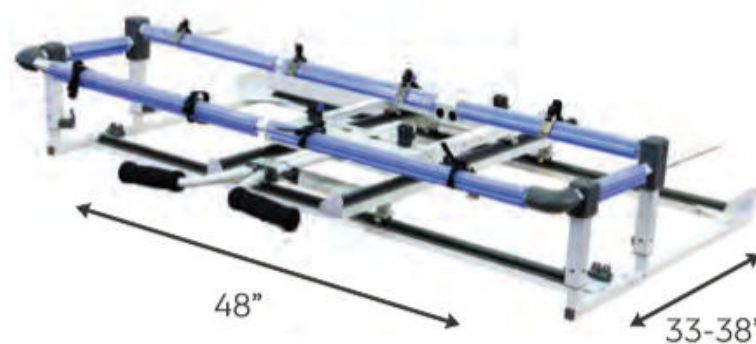


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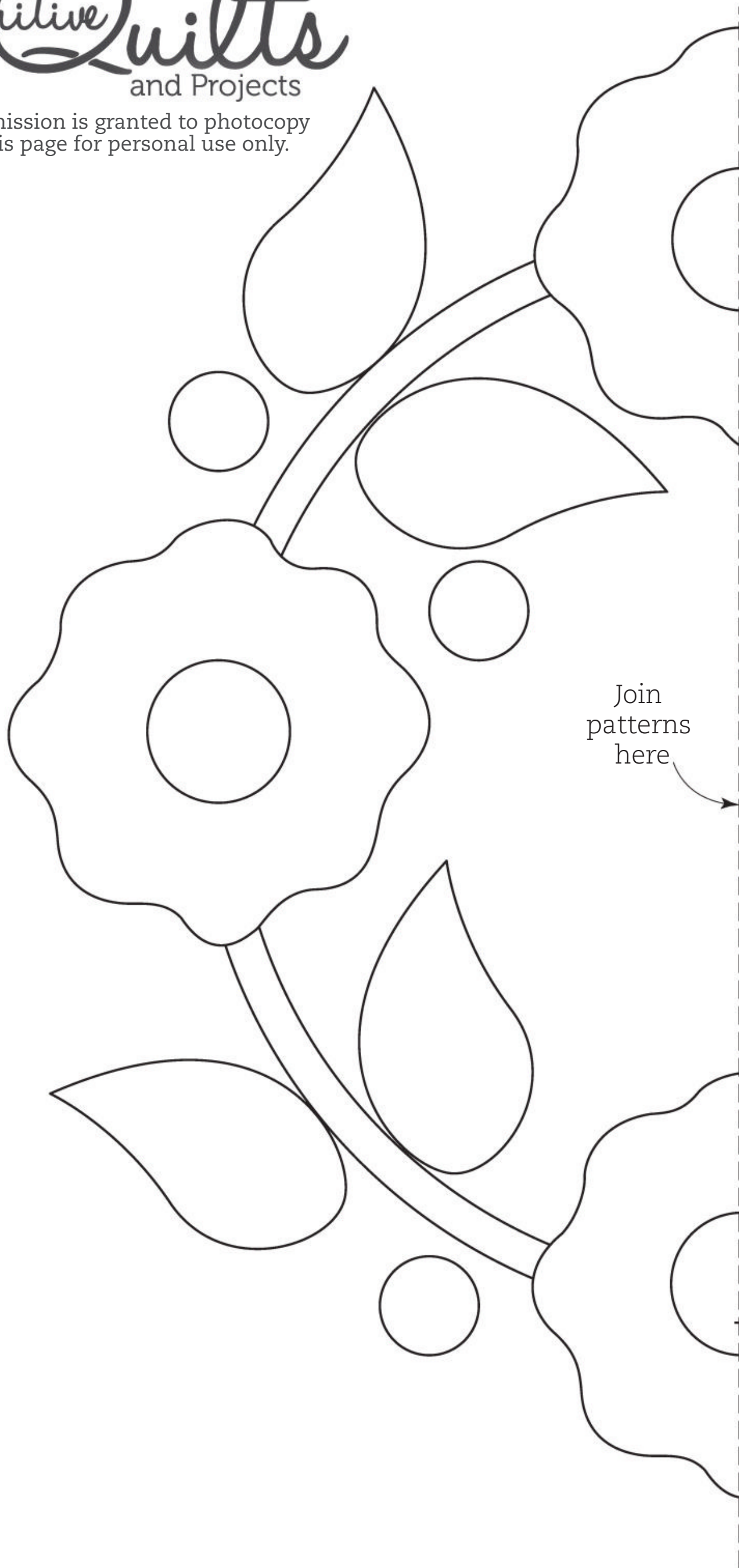


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Ring Around the Posies
Debbie Wick
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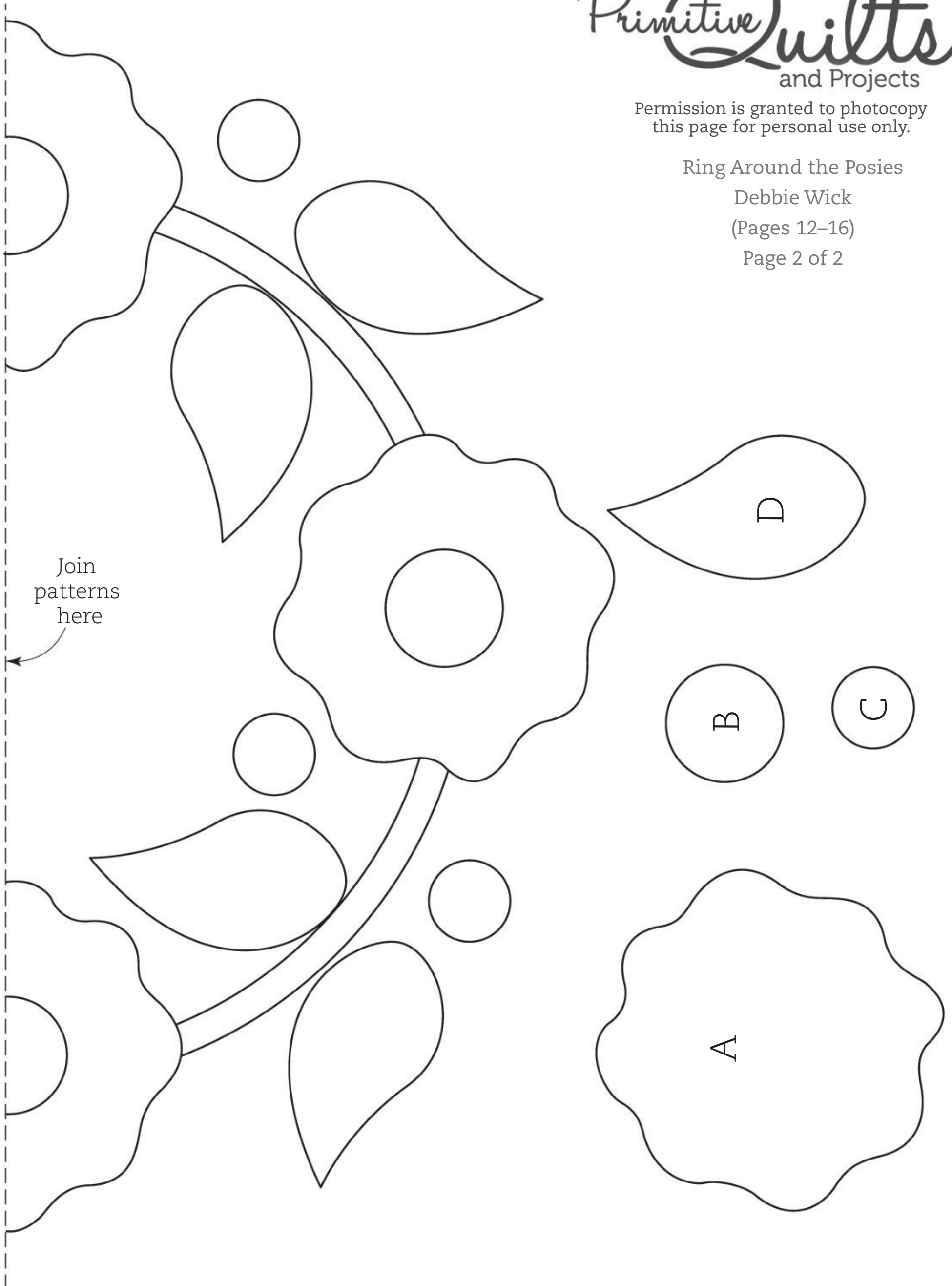
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Ring Around the Posies

Debbie Wick

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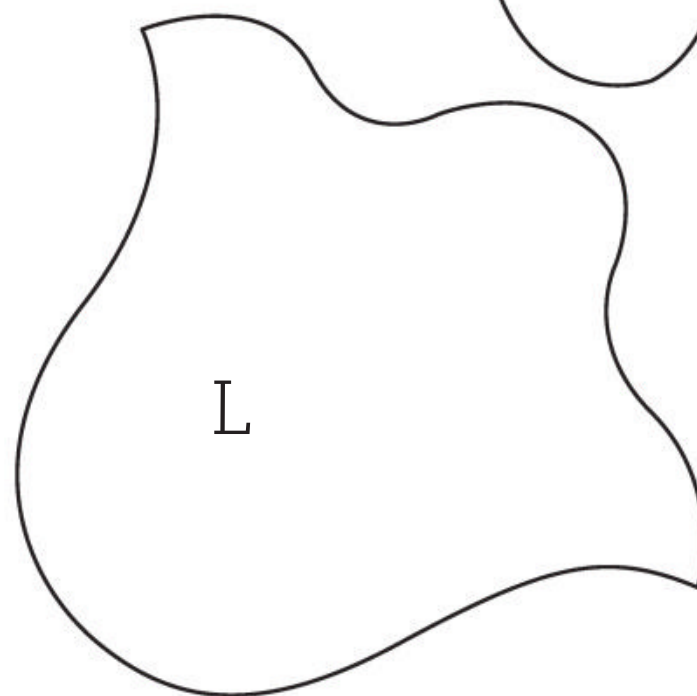
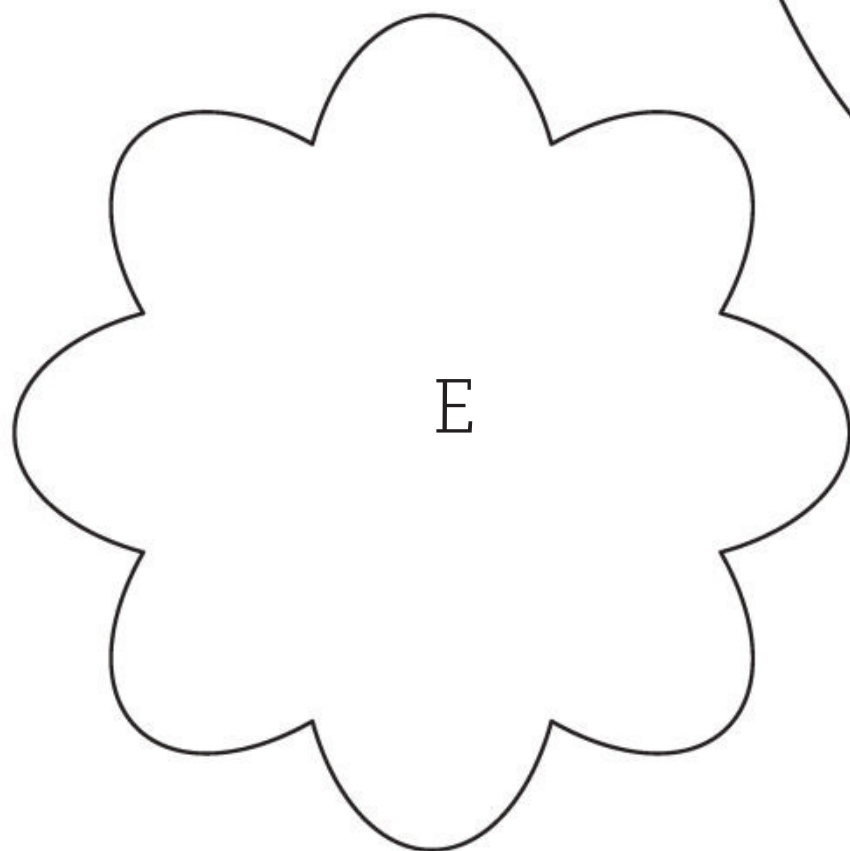
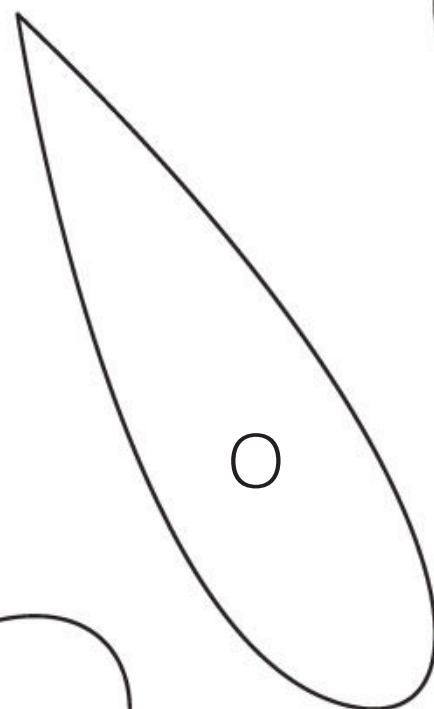
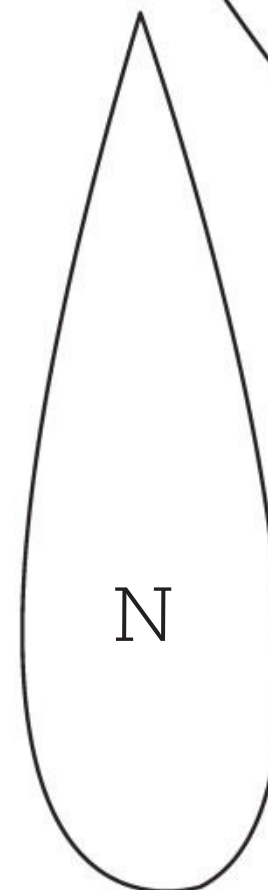
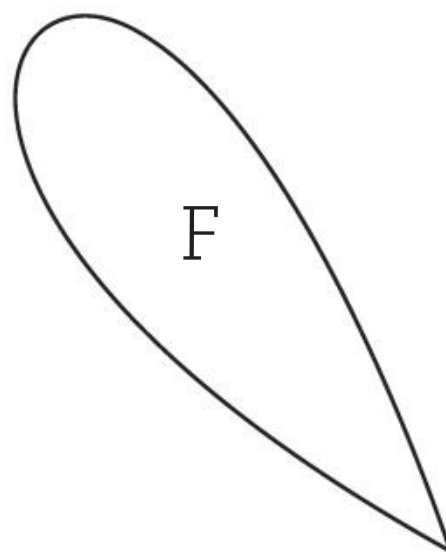
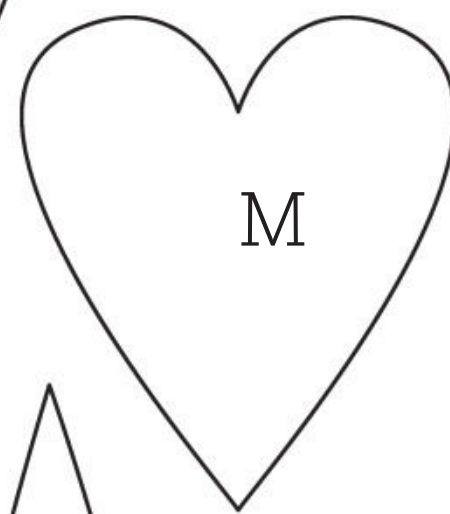
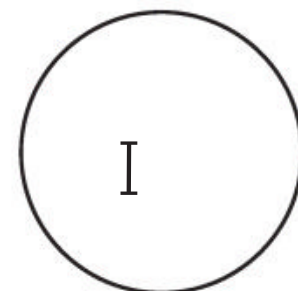
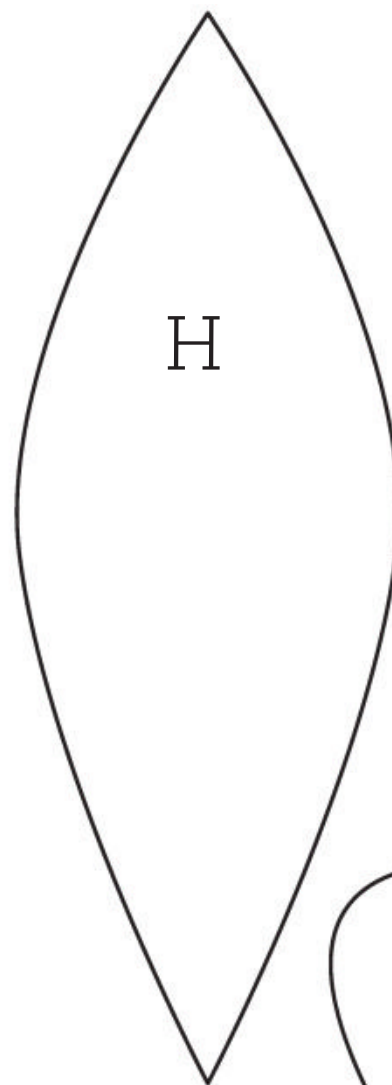
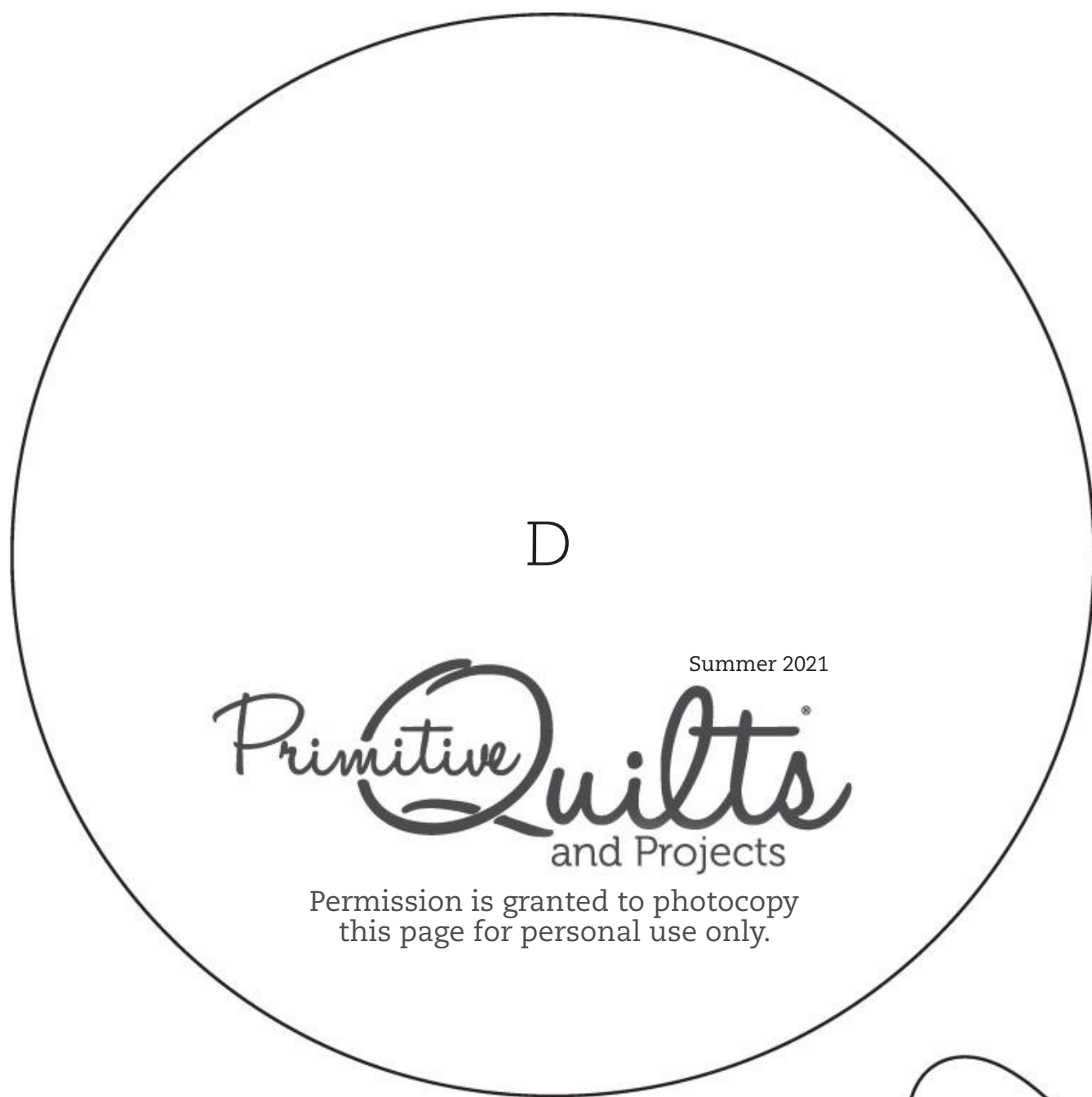
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Homespun Sugar

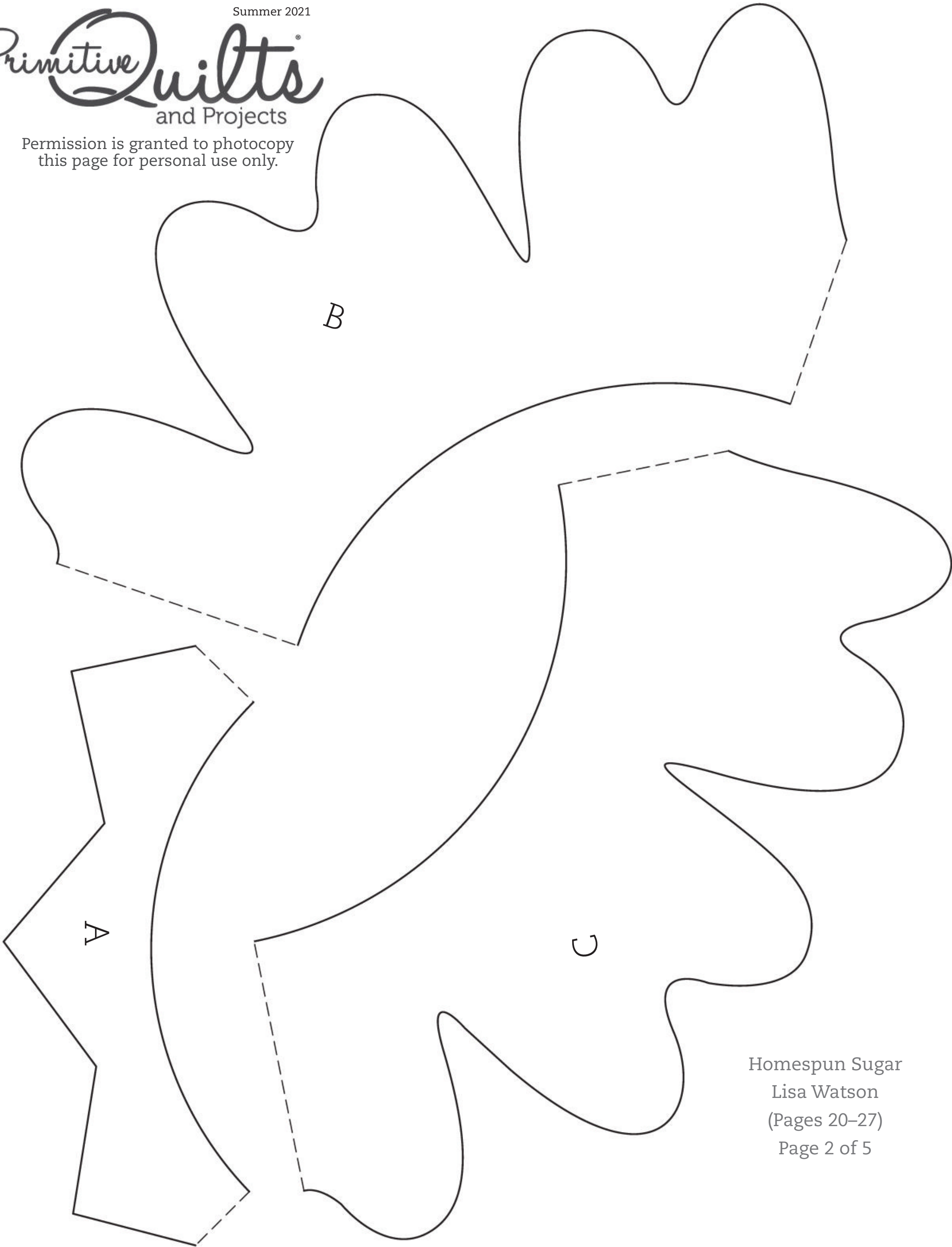
Lisa Watson

(Pages 20–27)

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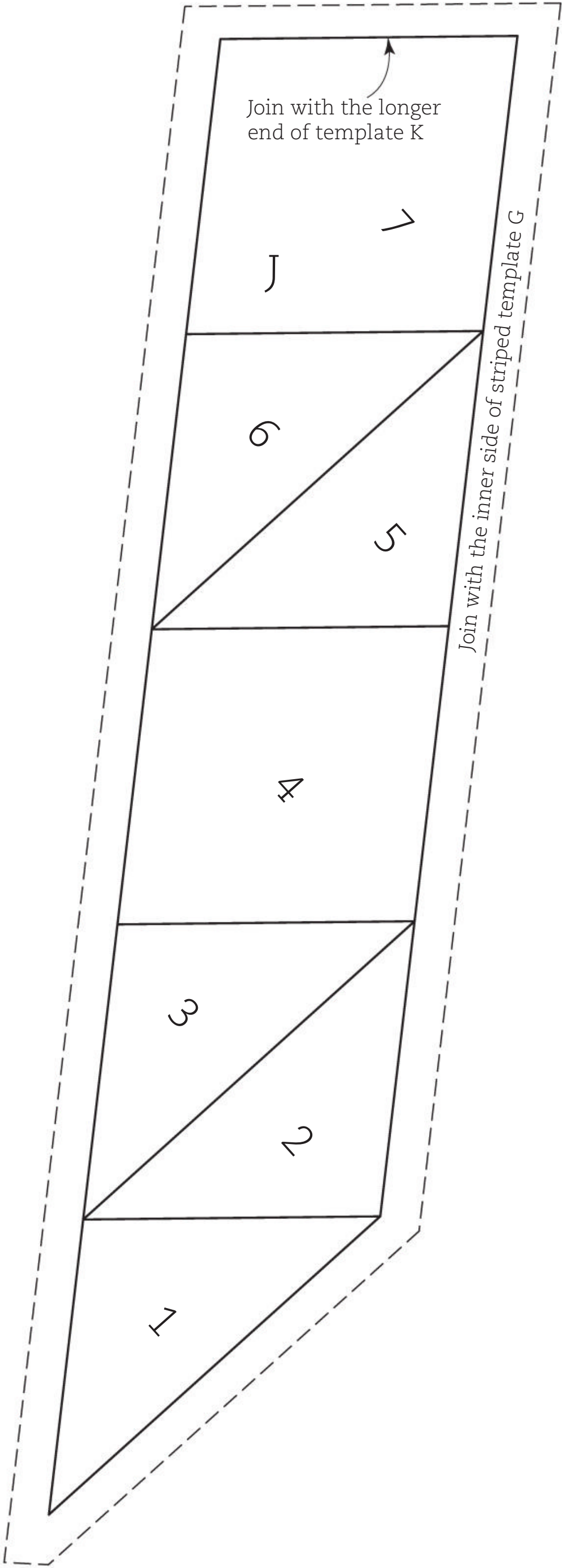
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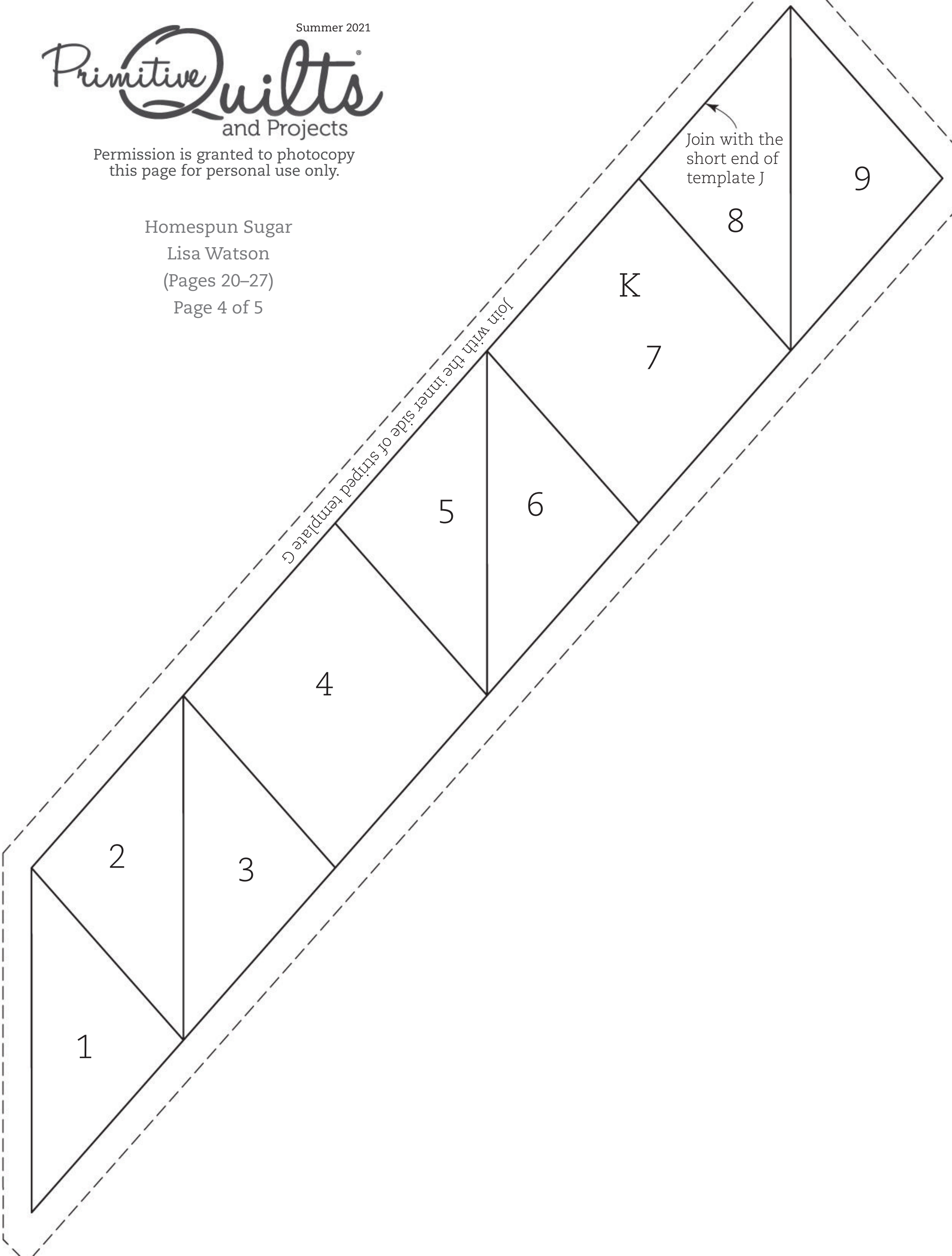
Homespun Sugar
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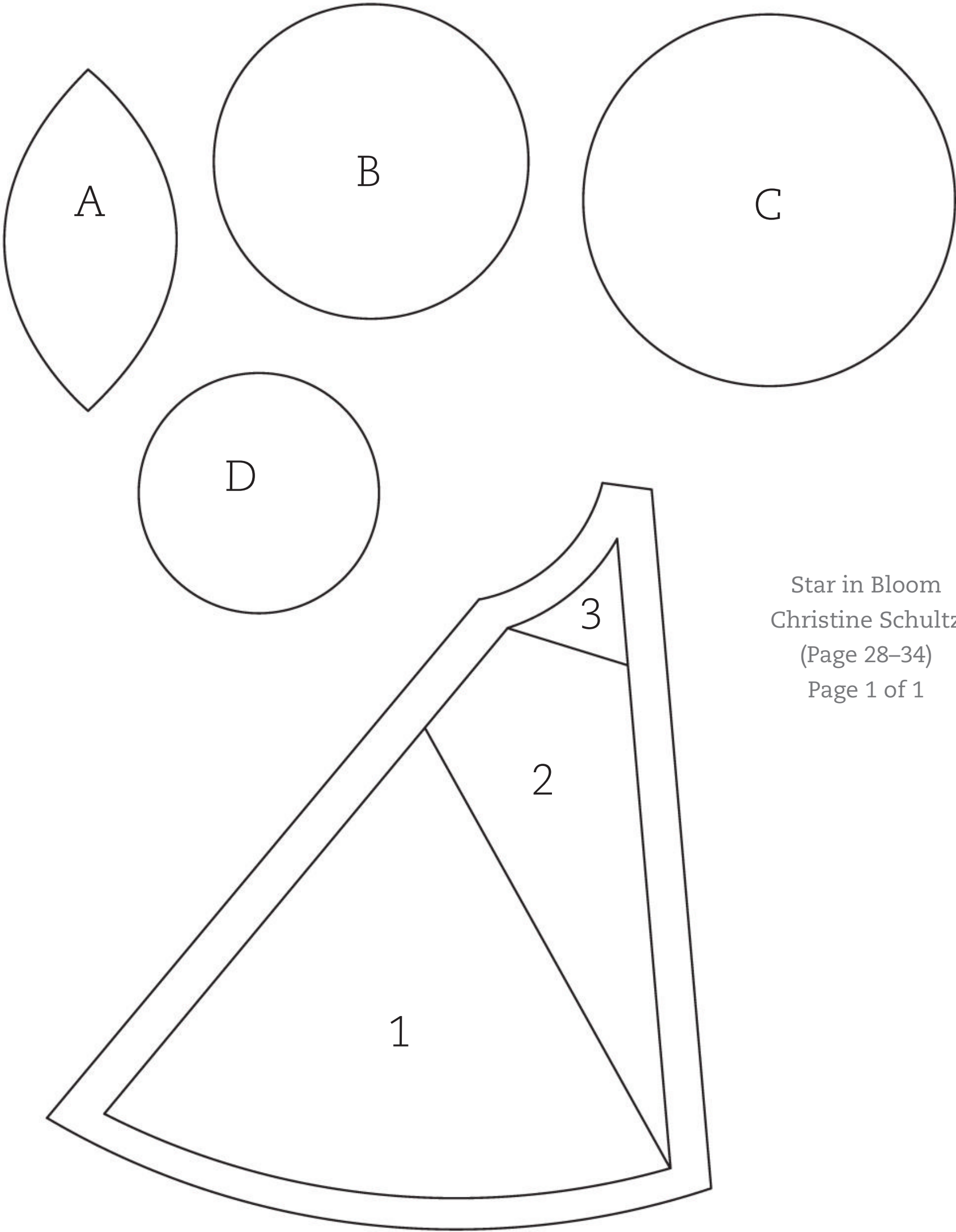


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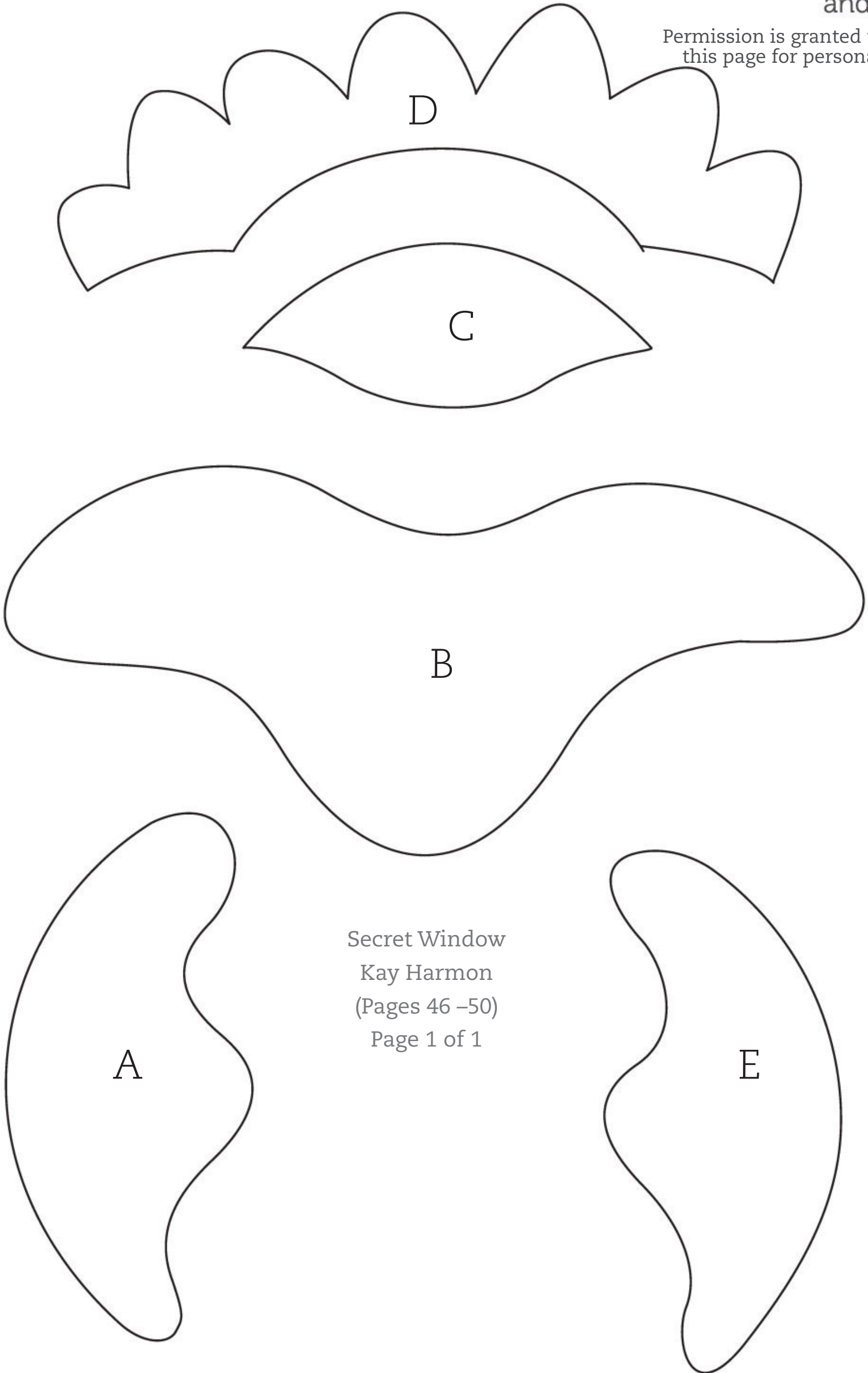
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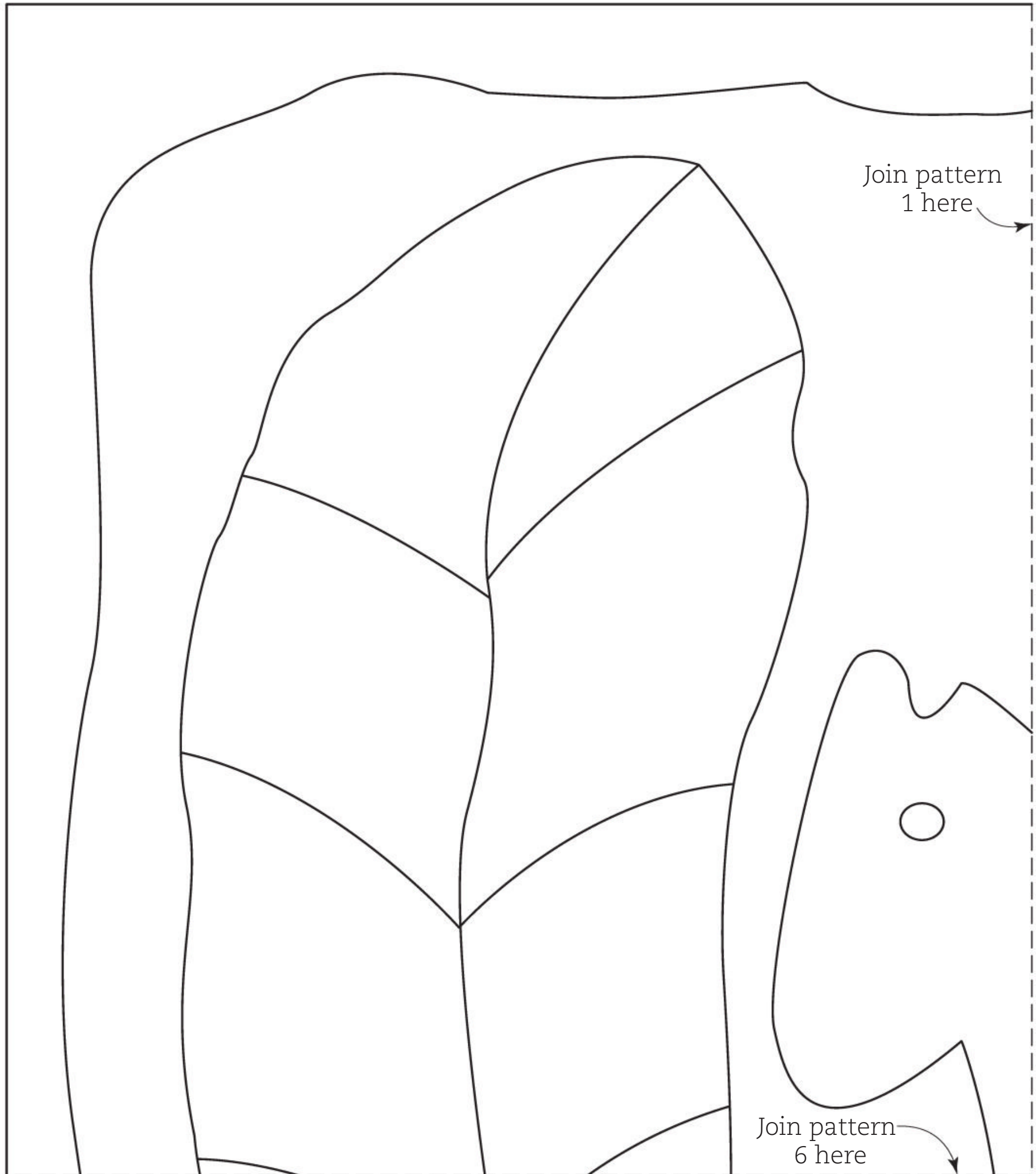
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Secret Window
Kay Harmon
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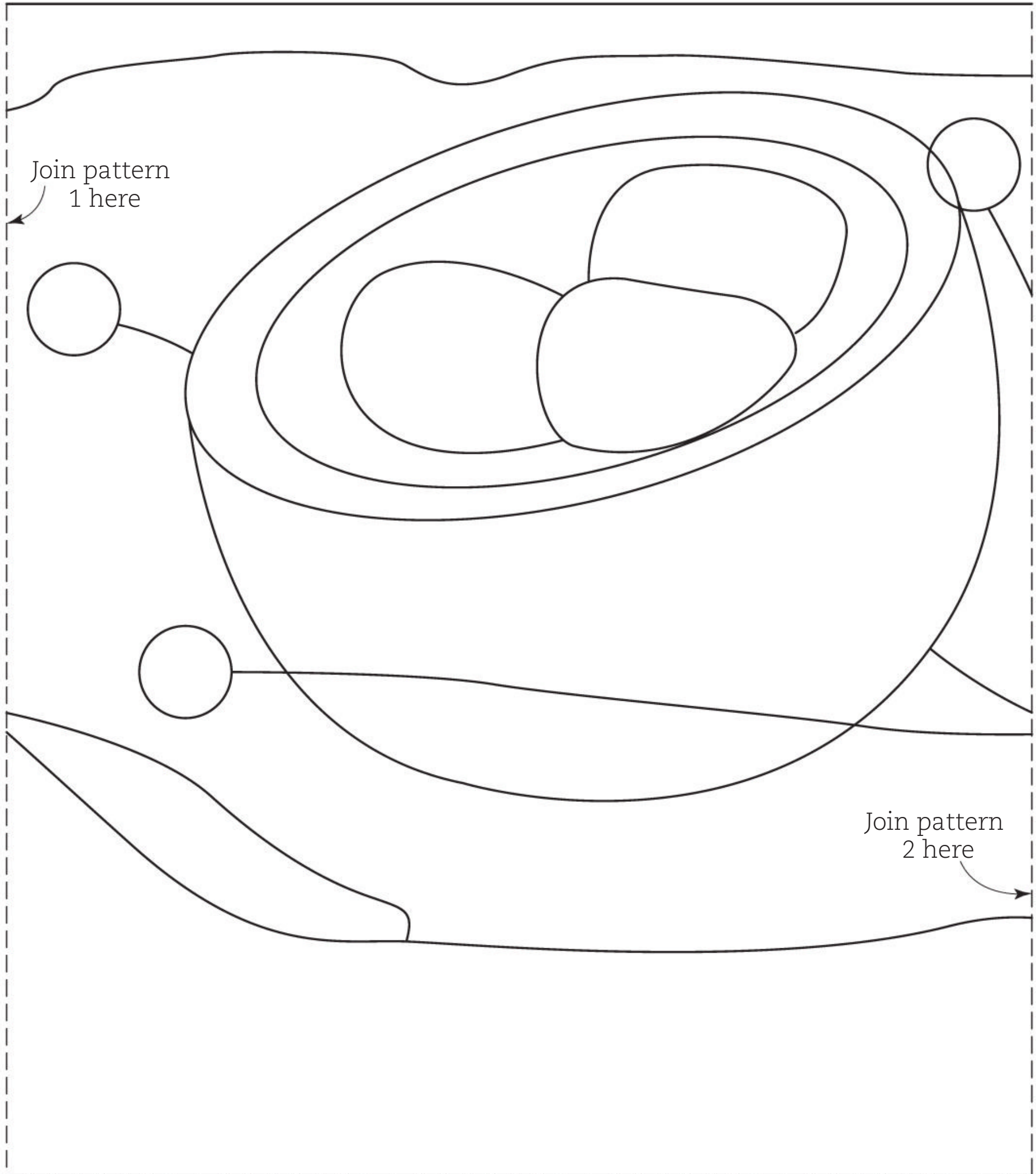
Brighter Days
Tonya Robey
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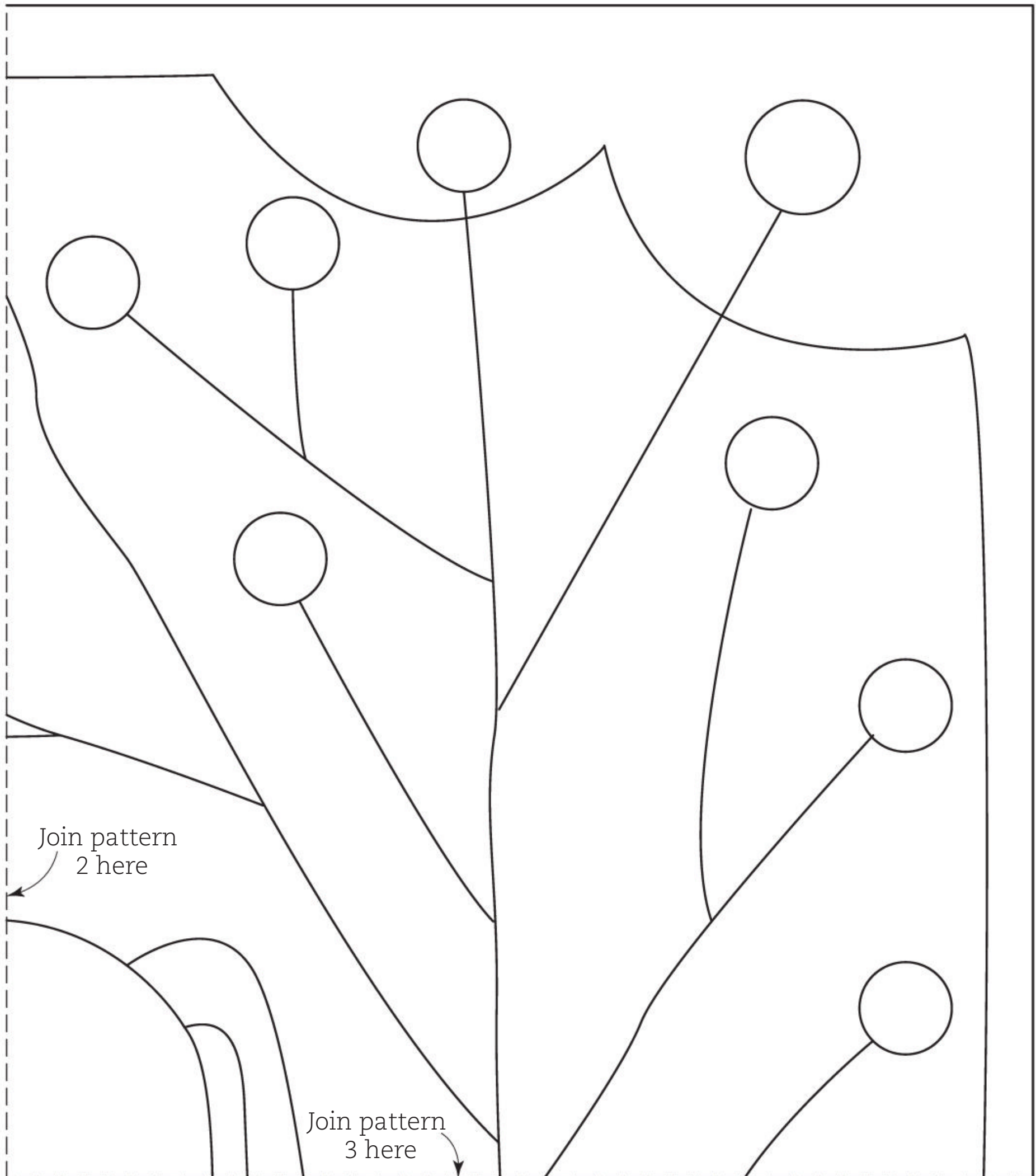
Brighter Days
Tonya Robey
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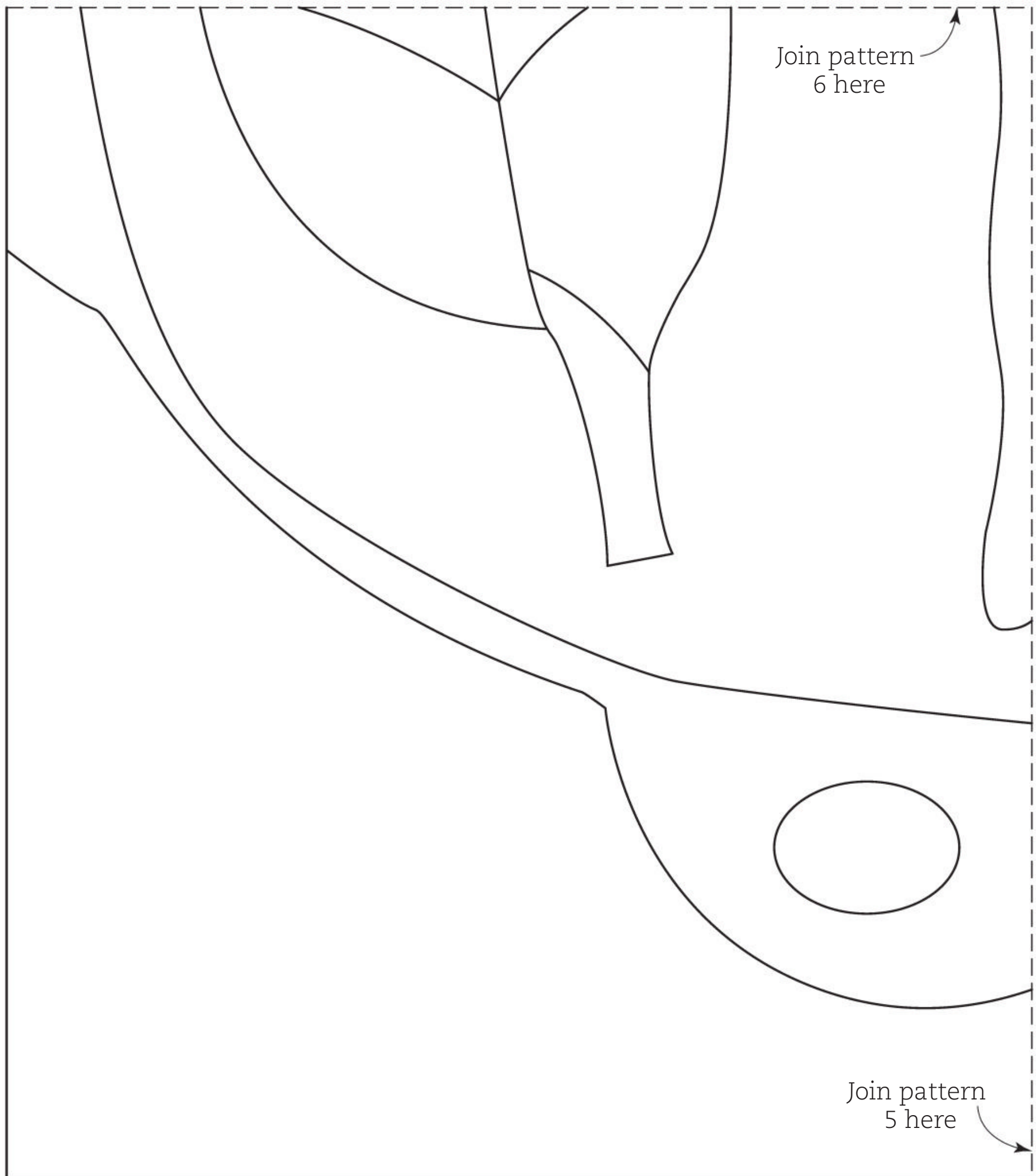
Brighter Days
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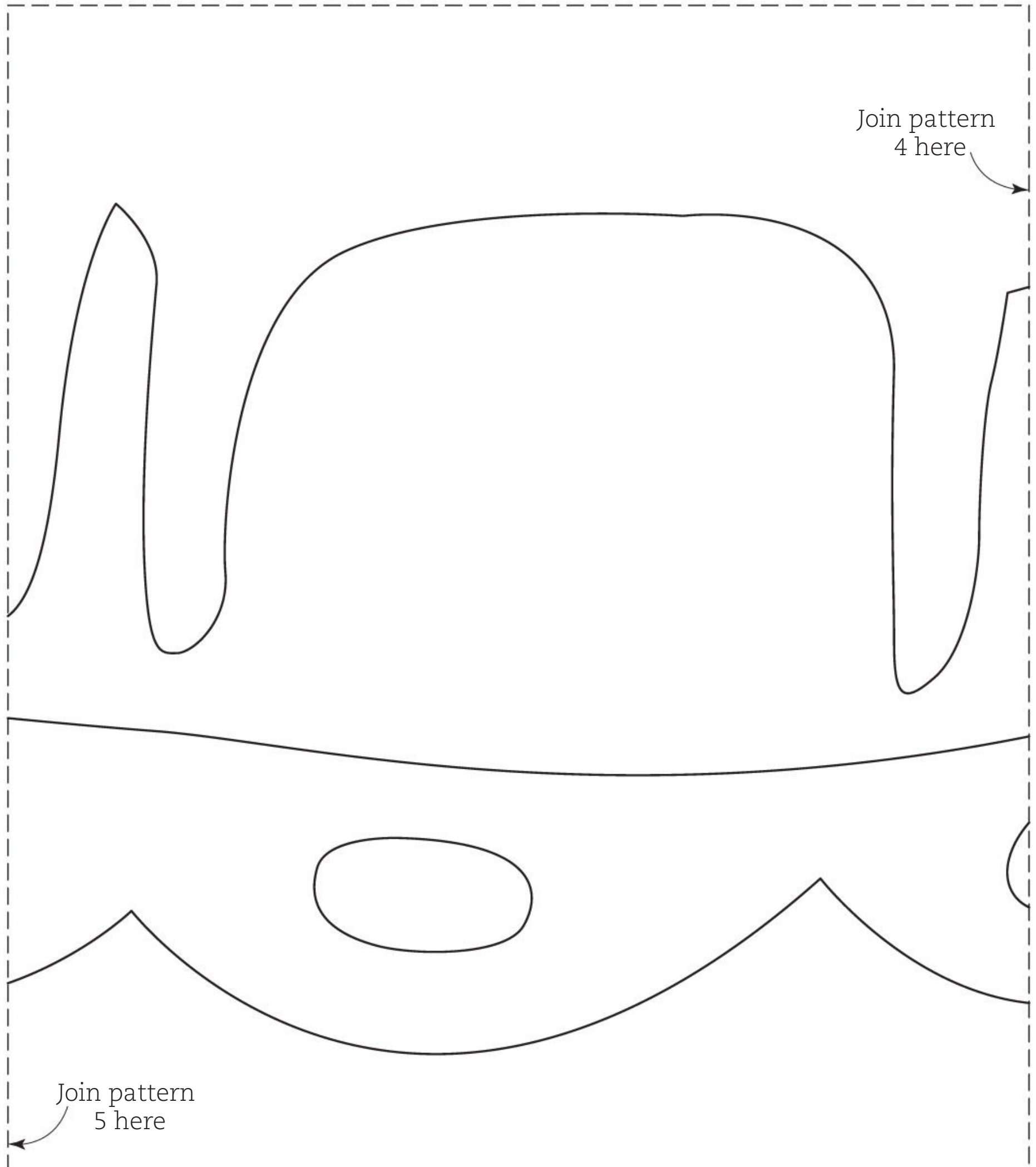
Brighter Days
Tonya Robey
(Pages 36–39)
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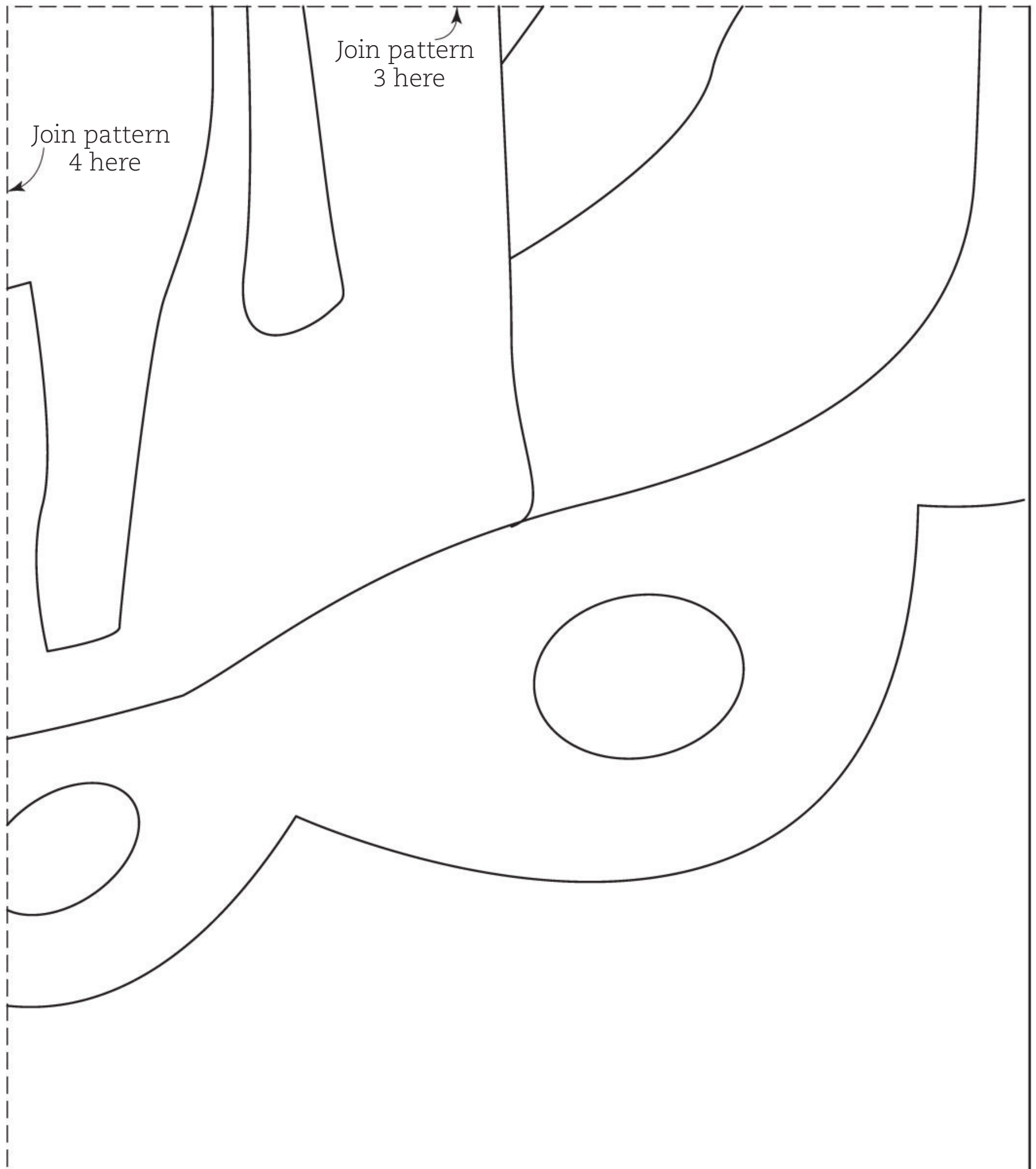
Brighter Days
Tonya Robey
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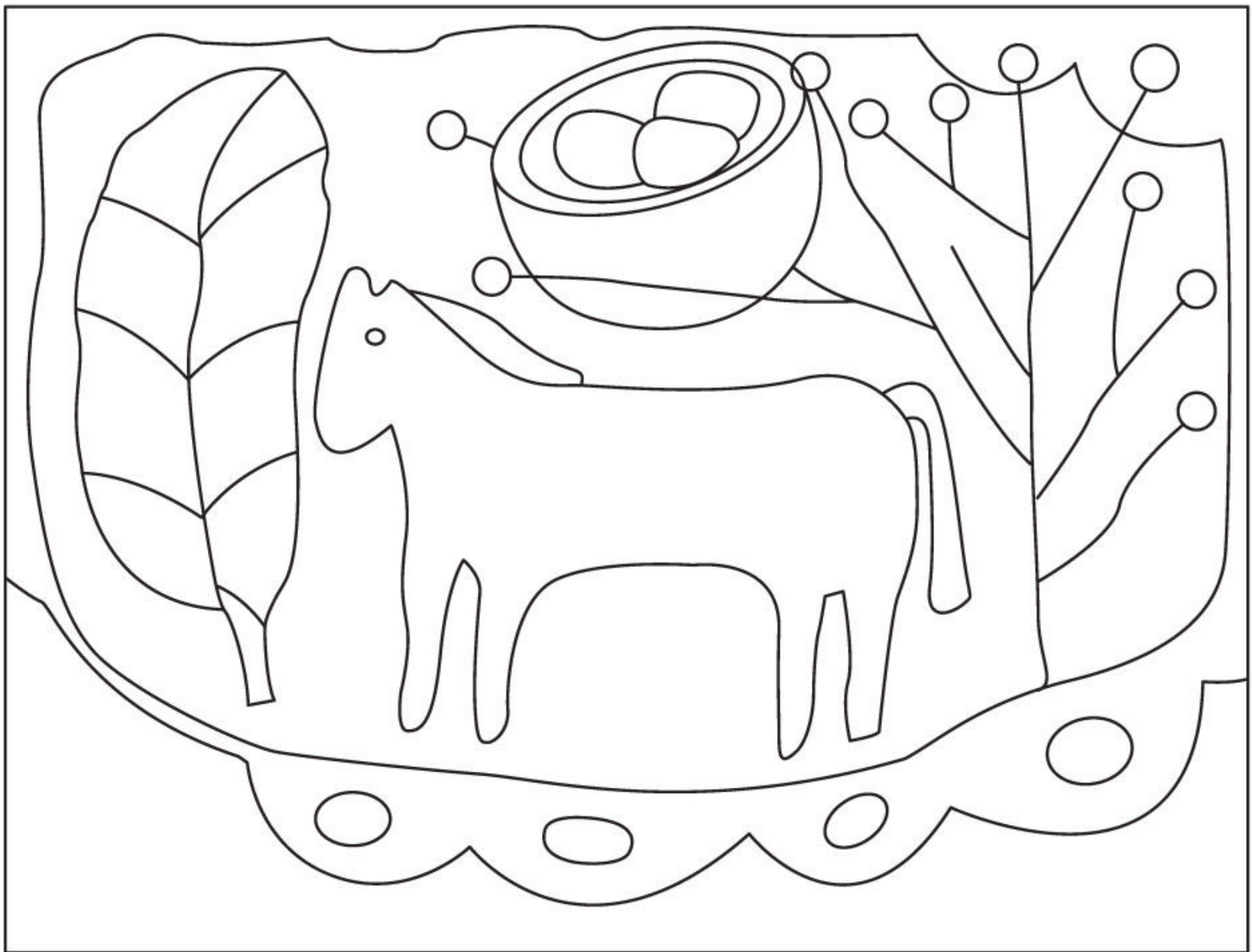
Brighter Days
Tonya Robey
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Brighter Days
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Prim Patched Hearts

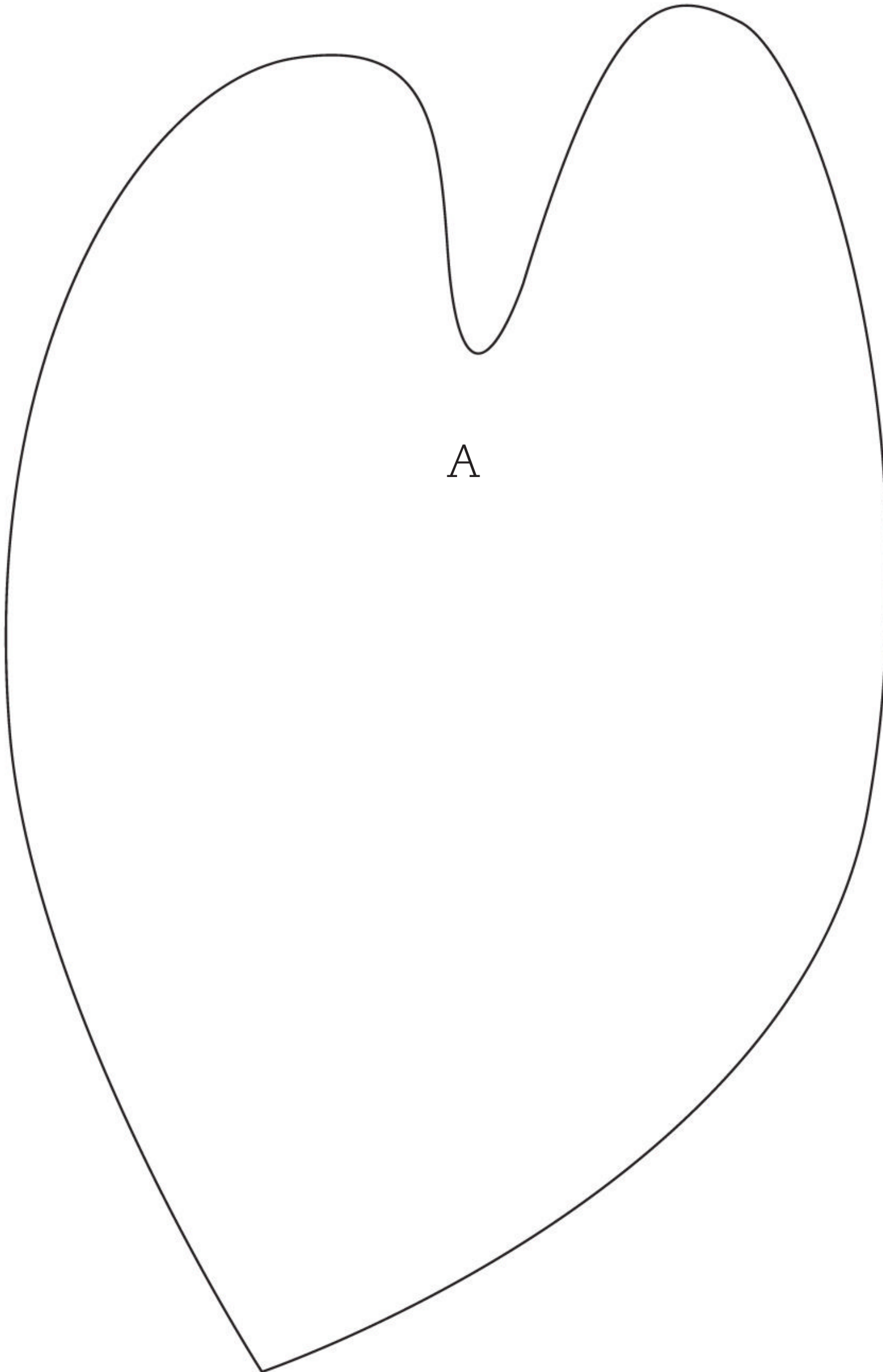
Marian Edwards

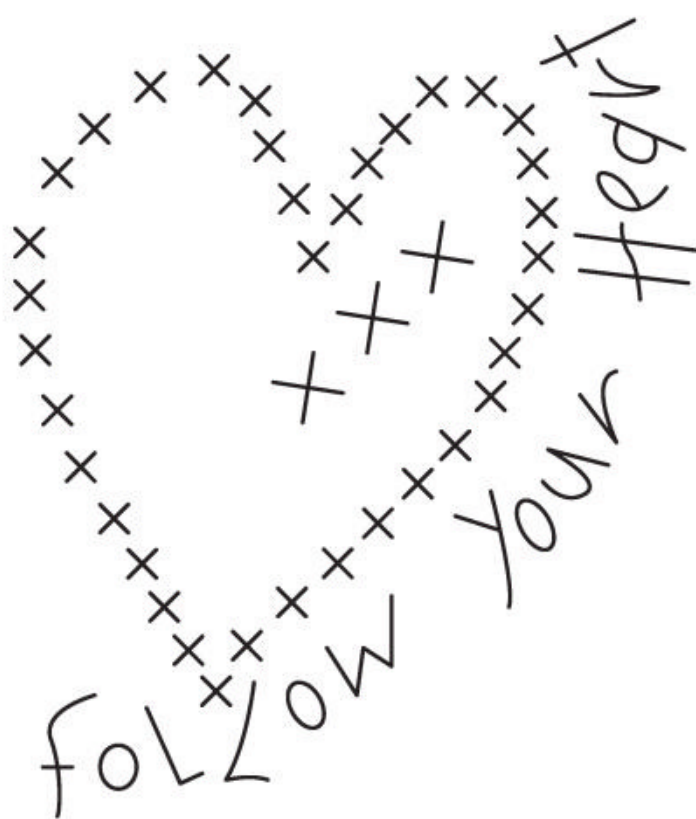
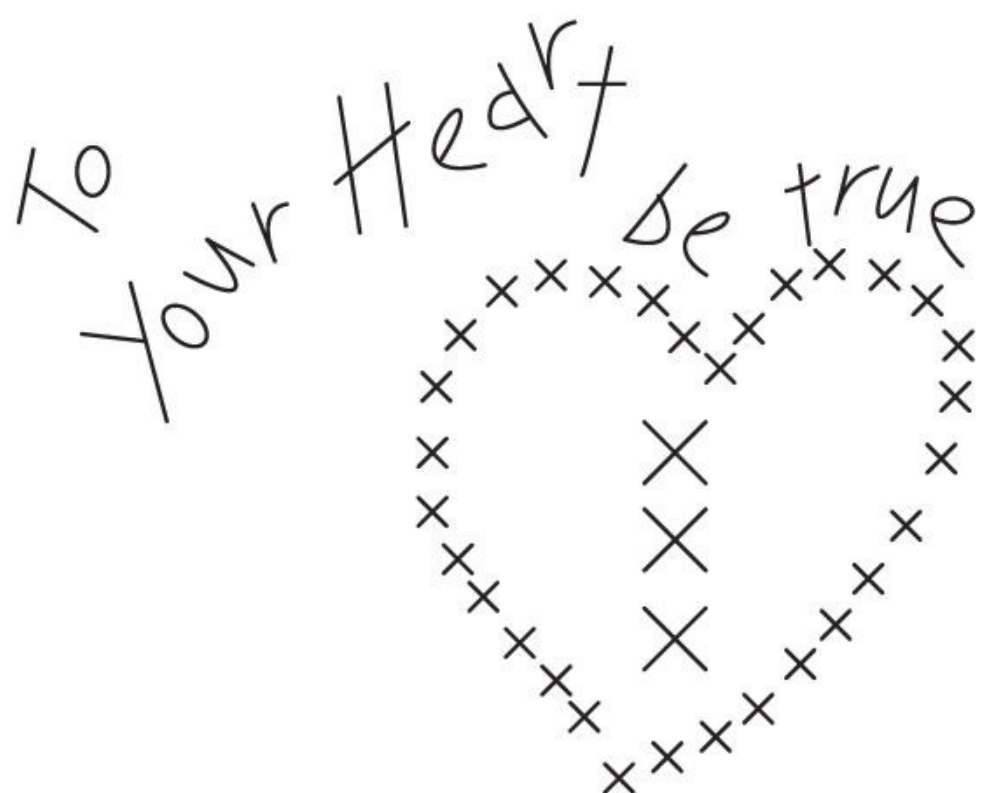
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Prim Patched Hearts
 Marian Edwards
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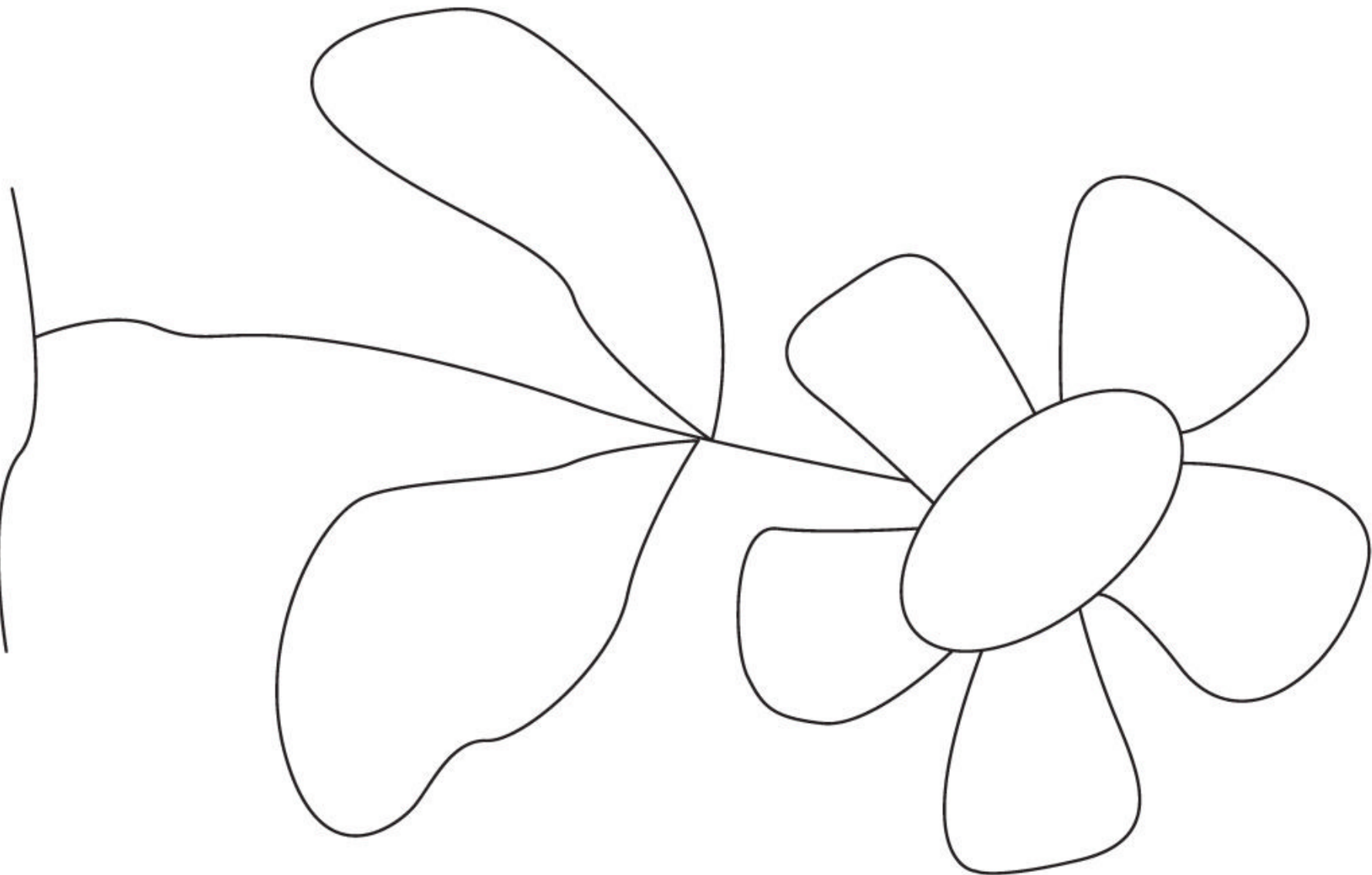
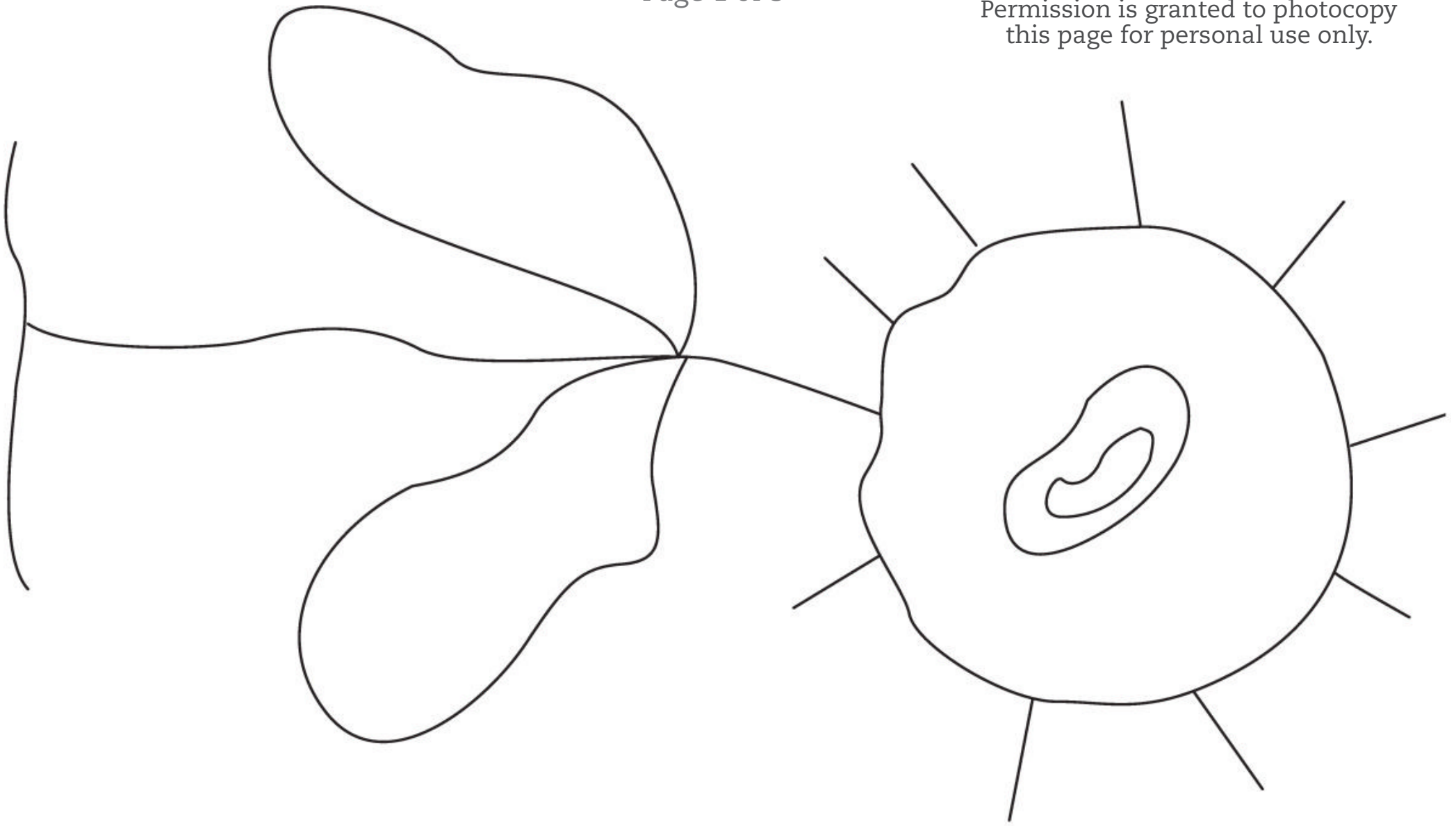
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Country Garden
Sandy Miarecki
(Pages 51–53)
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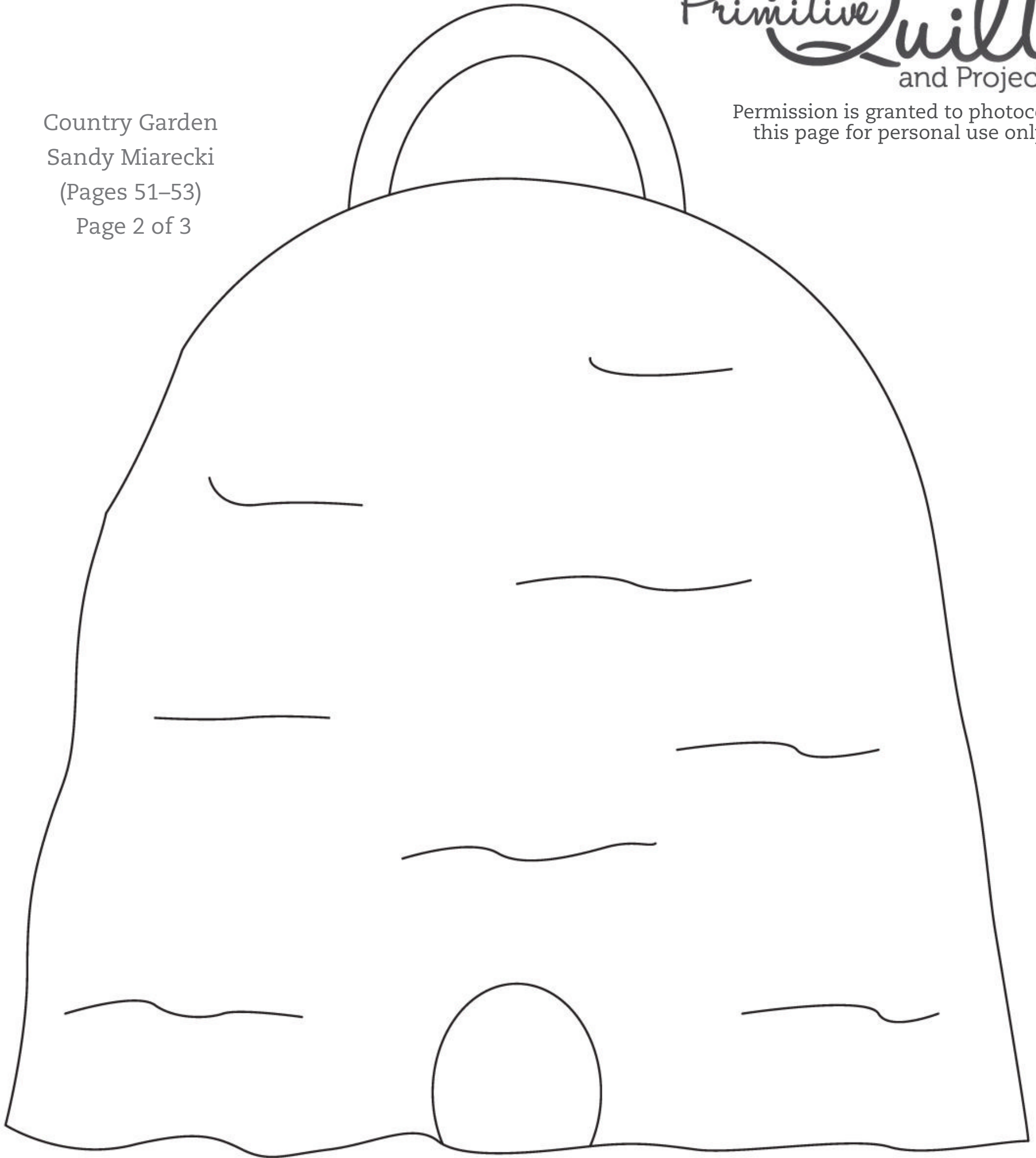
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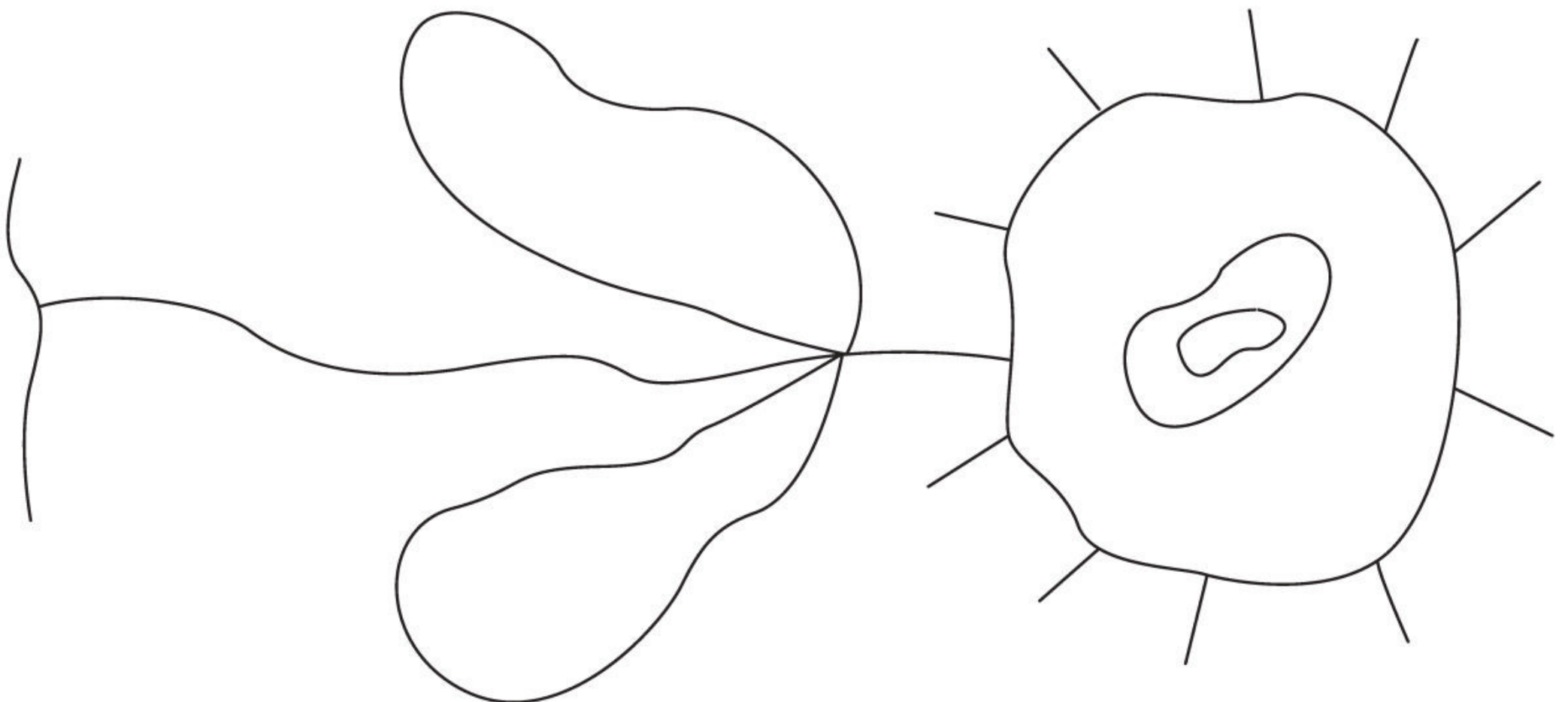
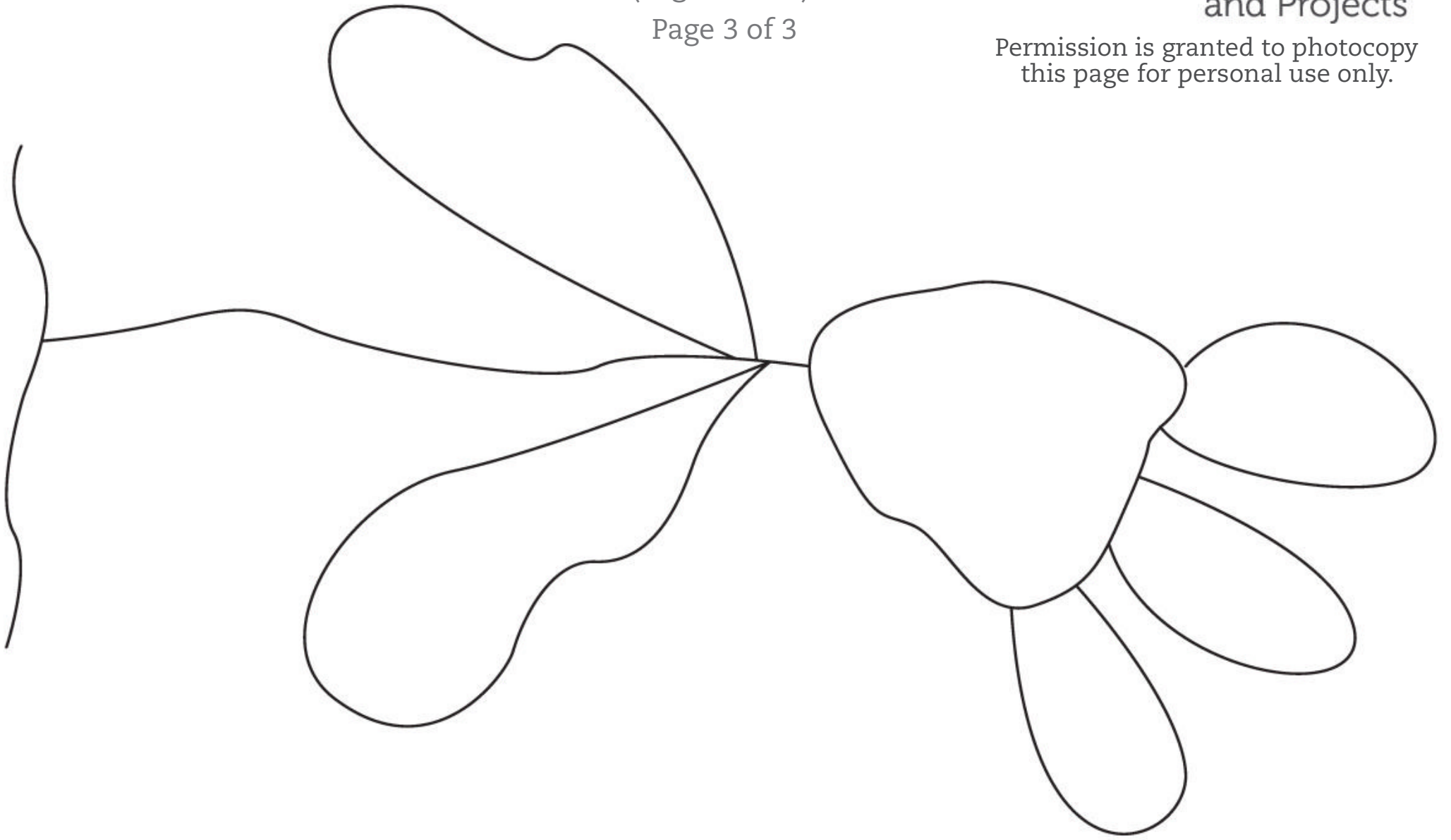
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Sandy Miarecki
(Pages 51–53)
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Country Garden
Sandy Miarecki
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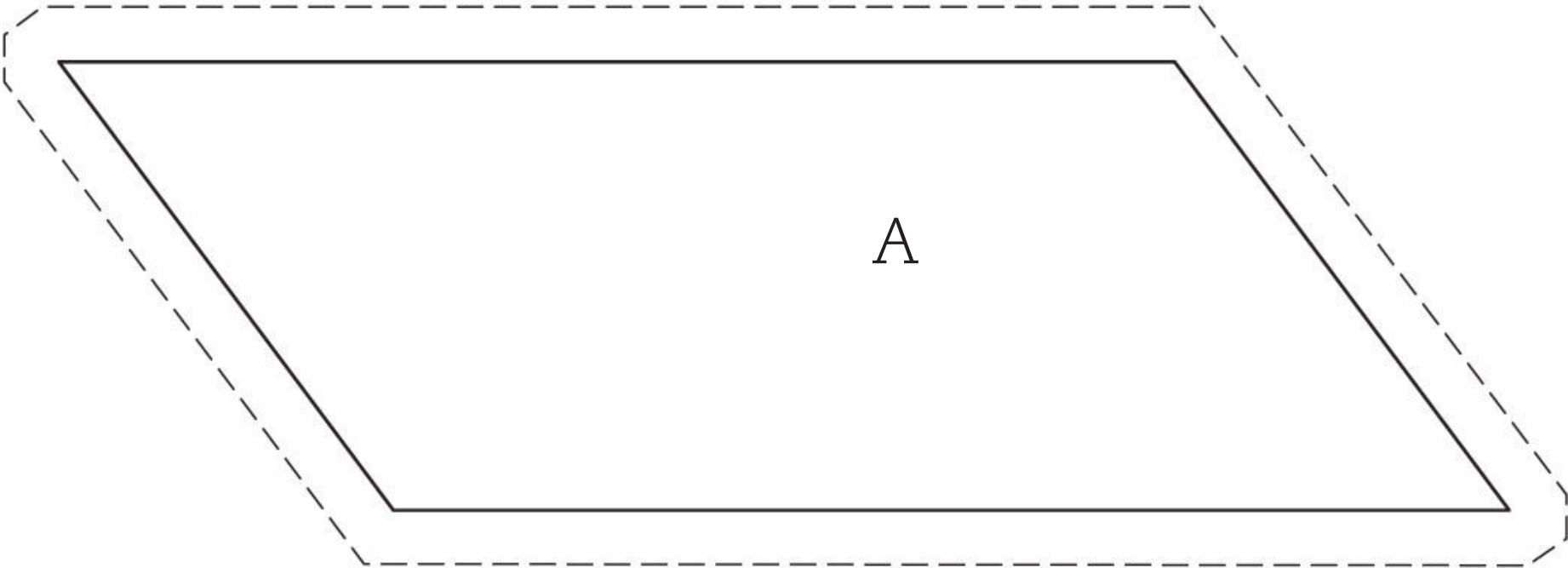
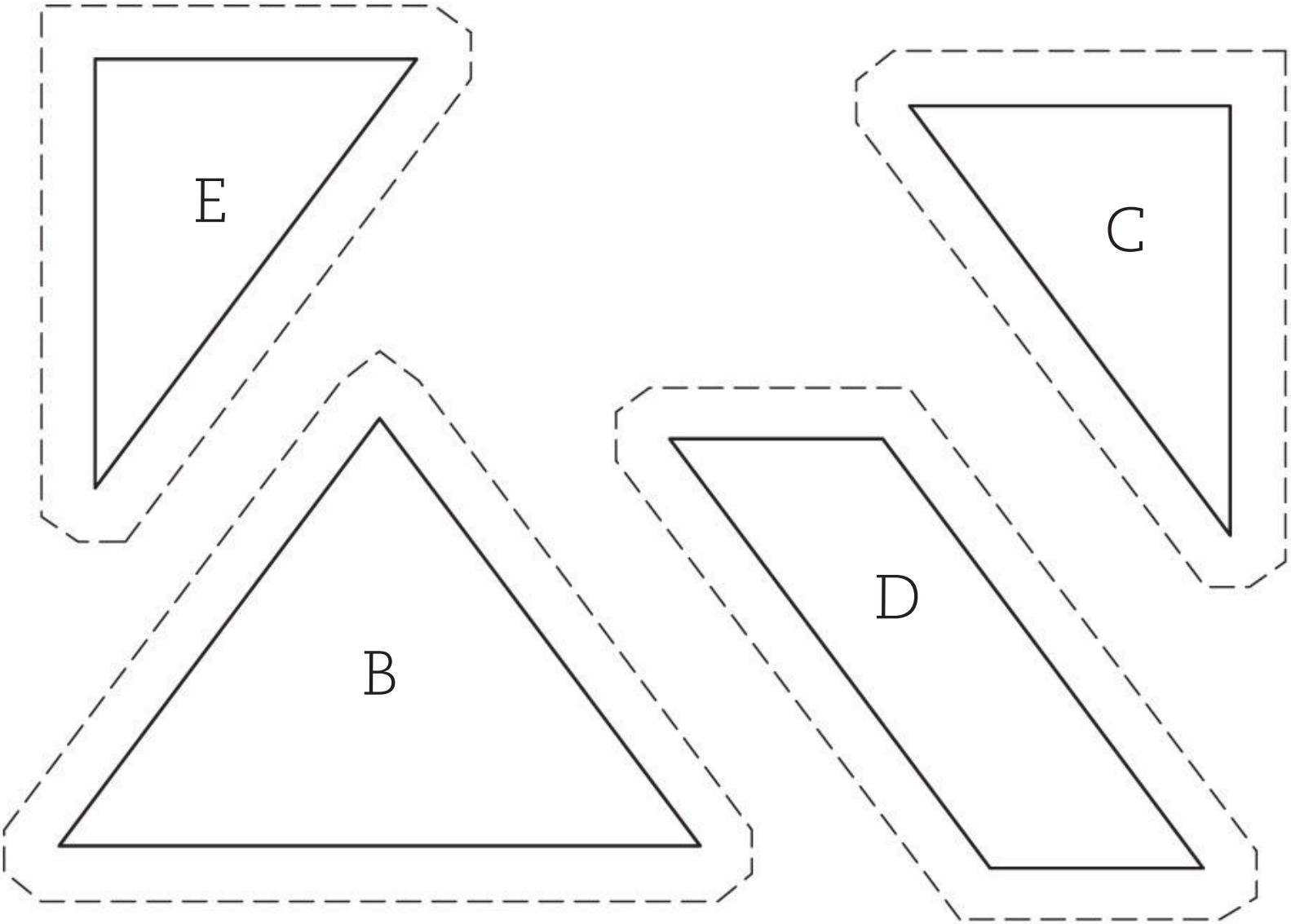
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Harmony Quilt
Wendy Sheppard
(Pages 54–62)
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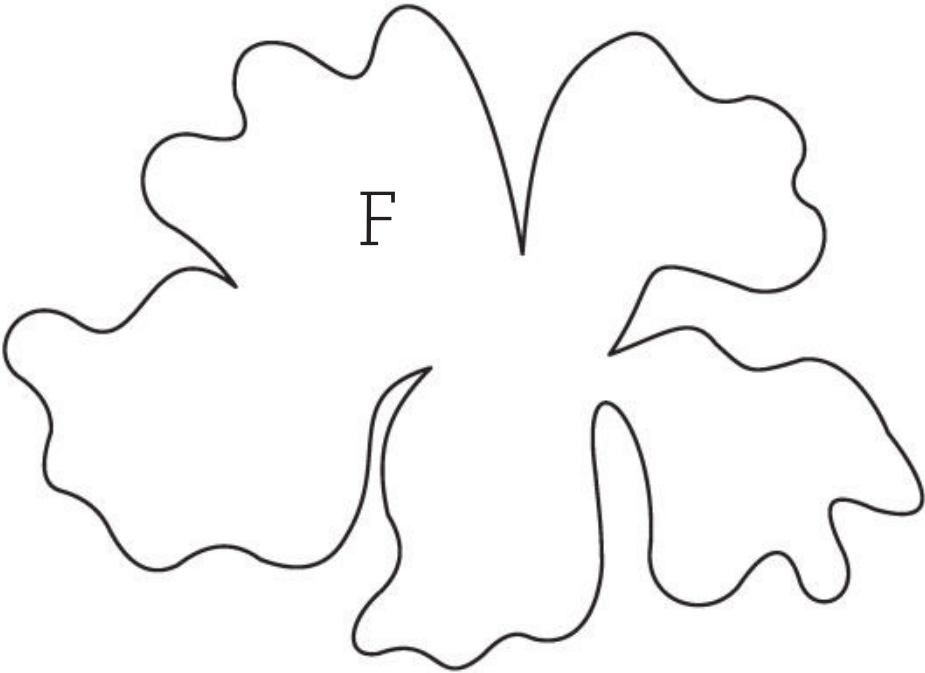
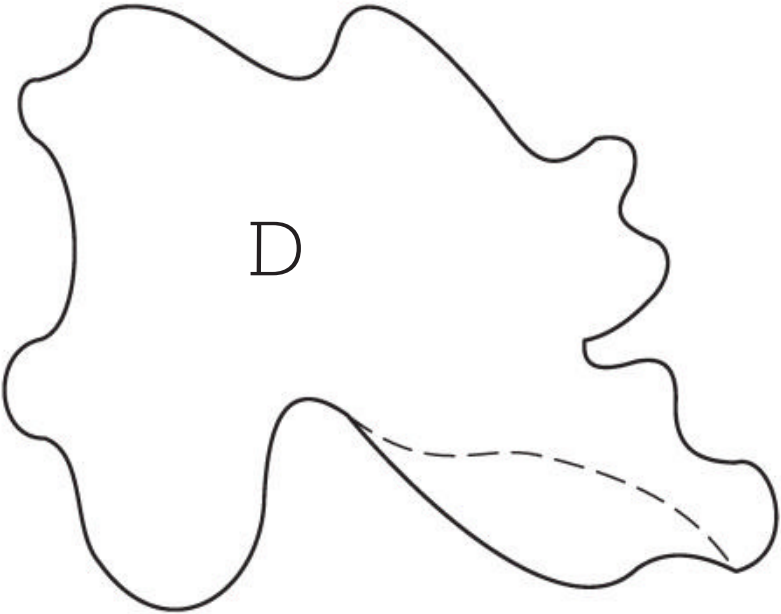
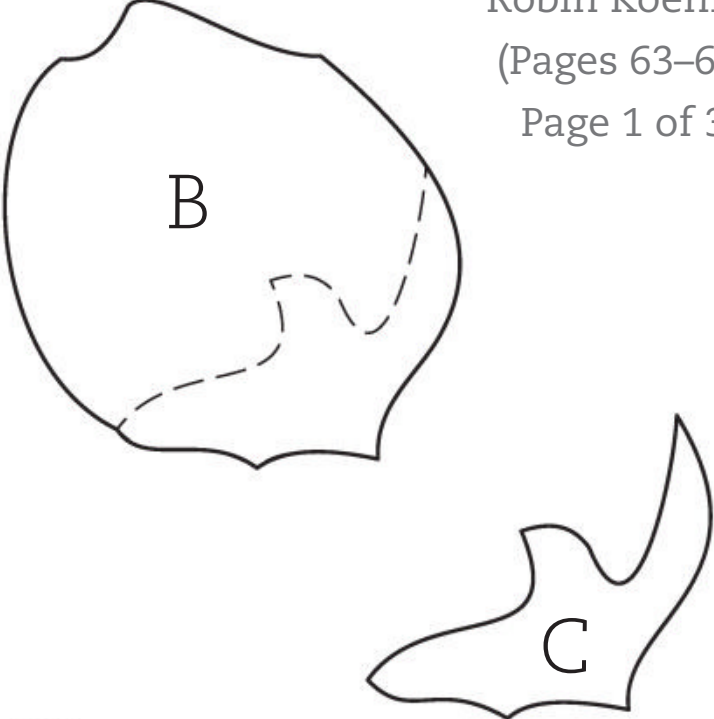
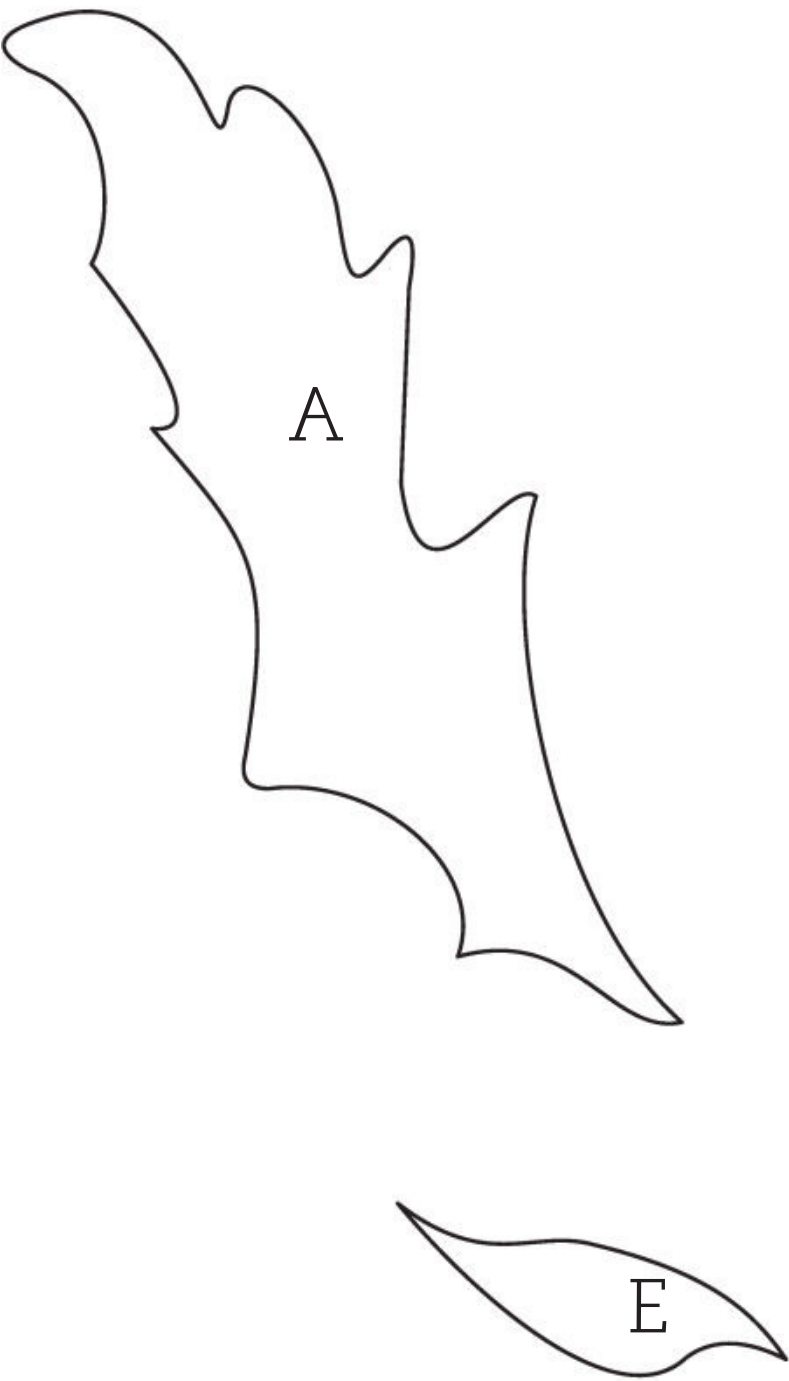
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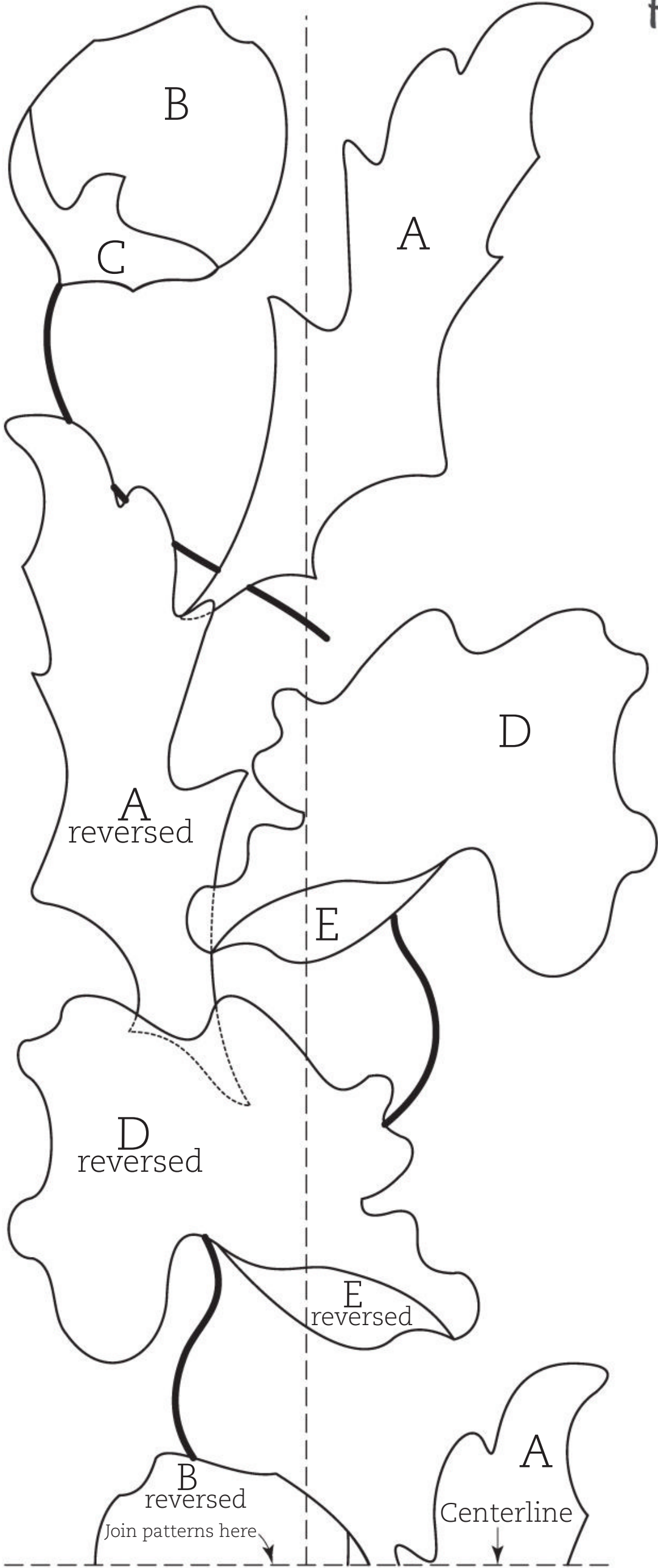
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Poppy Pod Lane
Robin Koehler
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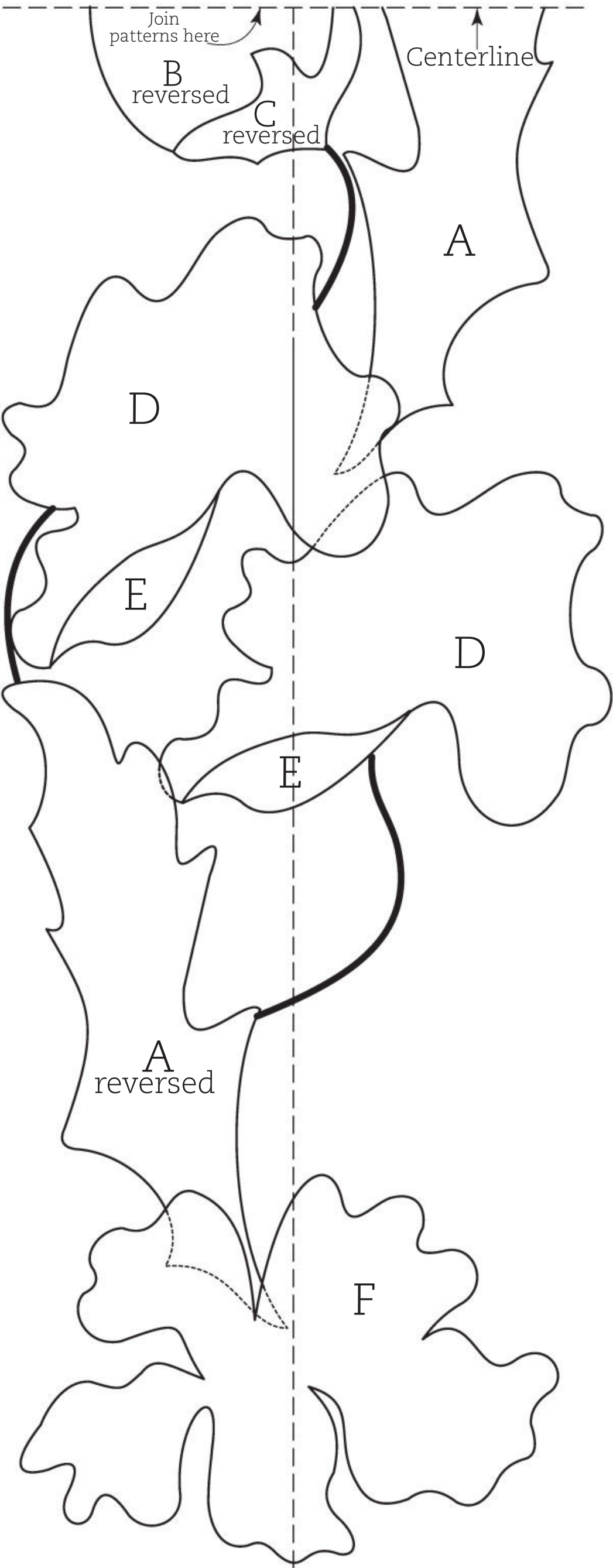
Poppy Pod Lane
Robin Koehler
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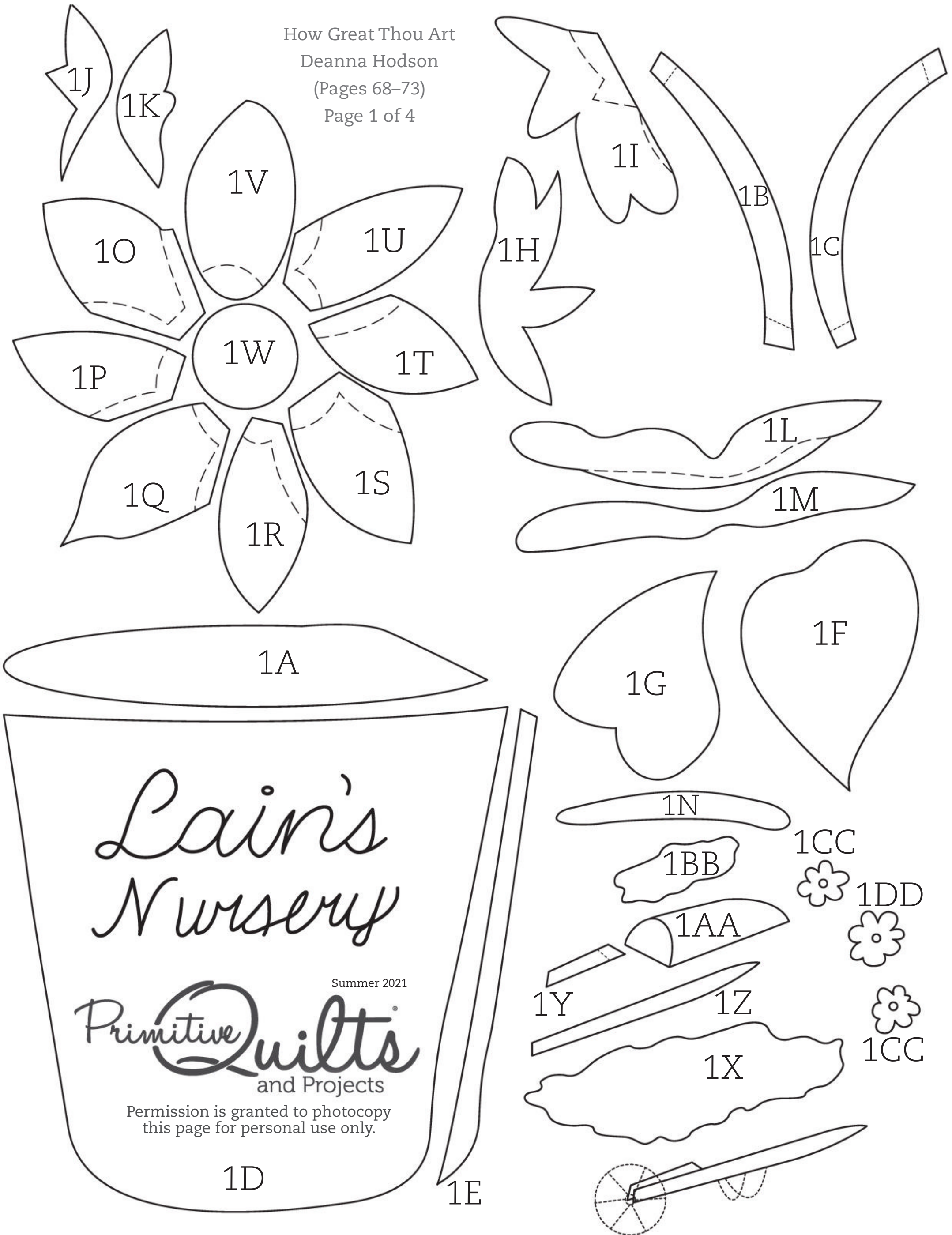


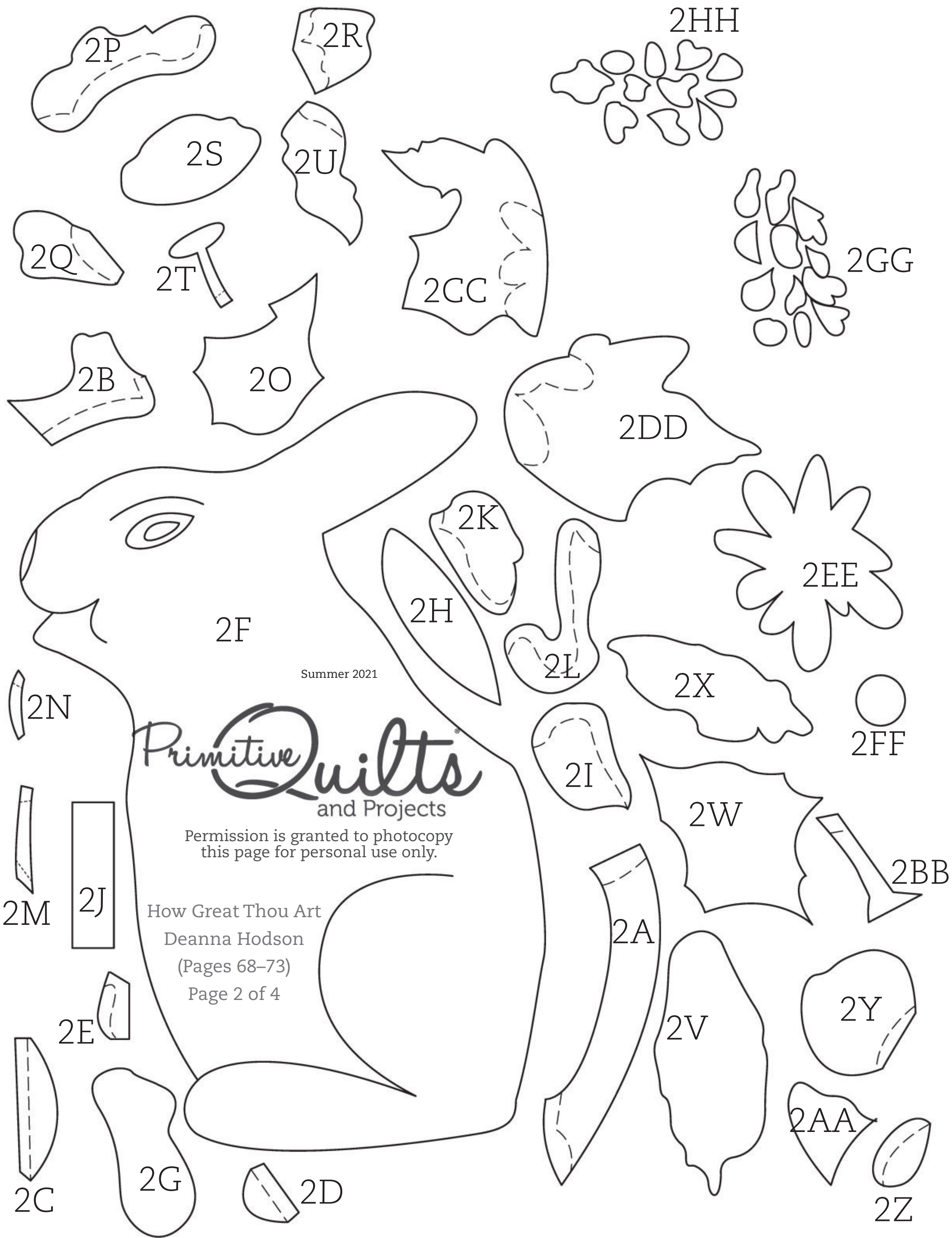
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Robin Koehler
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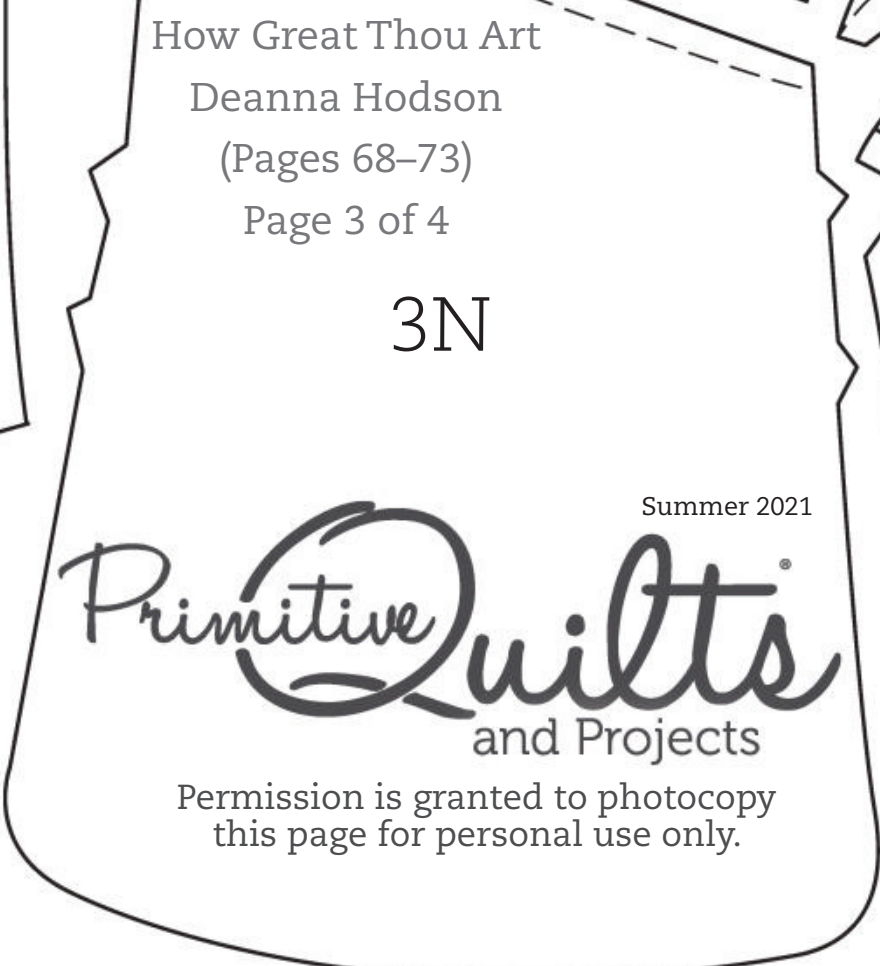
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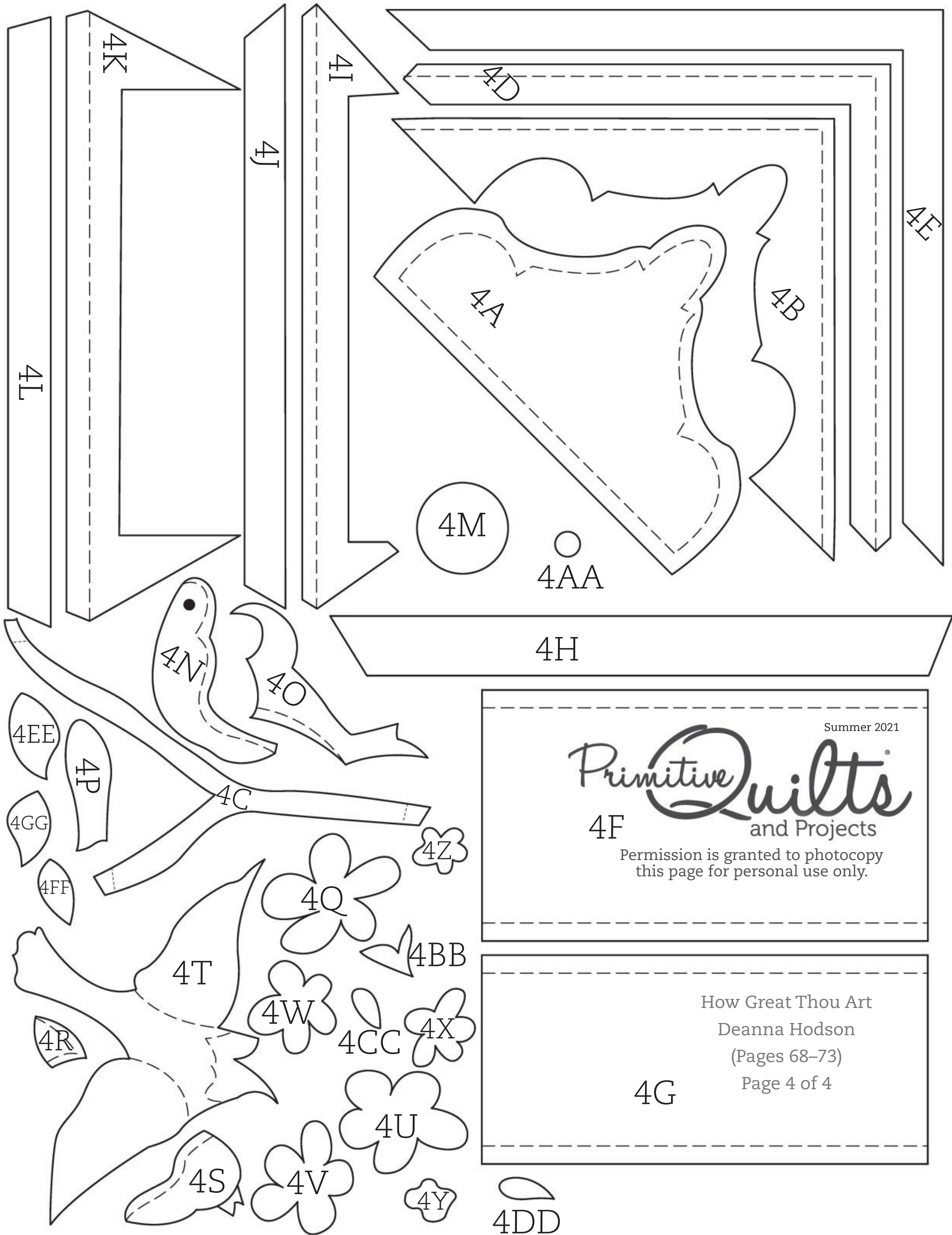
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How Great Thou Art
Deanna Hodson
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How Great Thou Art
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